





The Crystal Pier Emporius n Garnet Avenue and Missio Boulevard in Pacific Beach is easily reached by shoppers from La Jolla to south Mission Beach, it's got plenty of free parking, a handsome exterior, and an interior not unlike a European open-air market no walls to separate the different items or to hinder abandoned, dark, and empty; and a typewritten note on the front glass reports that the developer, Crystal Pier Emporium, Ltd., owes \$1,298,585.14 to Lloyd's Bank of California, and that a foreclosure auction will be held May 13 at the county Why the Crystal Pier

Why the Crystal Pier Emportum property will be foreclosed in a twisted and econopies question, and it may indeed be received from the matches below the Emportum never below the Emportum never below the Emportum in March, 1981. "Everything seater to answer. Olga Jacoba opened a branch of her Pigeou Tood show store as the Emportum in March, 1981. "Everything sensed okay," recalls Jacoba. "New tensants were coming in and we different the experience of the exper months." But Jacobe's optimism soon dulled. She says maintenance and junitorial care wase shortday, security lan, and a promised advertising campaign never realized. Just when the automate recreeds, when the automate recreeds conditioning quit. "If was a terrible heat wave," says Jacobs. "All we had uses a few from and the open front doesn. It was just minerable." By his summer Jacobs netted a decline in sales and she began hooking for a place to relocate Pigeins Pised, one of front such and the owner. In Engineering the Control of the Control of

Temporium.

John Penry and Joy Snyder were another of the Emporium's first tenants, having opened their Perry & Snyder jewelry store in February of 1981. "It was very ill managed," complaint Sayder. "The whole thing was a shambles. The junitors were lower and there was no control any and the transition of the control of the control over bilder and skateboards. There was a posting lot, but some of the clients seemed to kanen it existed. "Soyder tried to take her complaints to the Biesea Company, the San Diego firm that operated the Emportum, and even helped organiza a shopowners association, but the coulombian to Layaway orders and Caristanas salaes required Sayder and her partner to stay in the Emportum through last the Control of the Control upact with the mismanageme that they refused to pay their last two months' rent and



Execution and Paper in Execution 1. The Paper in Paper

Orange County south to Carlsbad and east to Escondido, he has suddenly vaulted into a position of vaulted into a position of prominence, due largely, if not entirely, to an intense schedule of thirty-second television commercials aired on all four San Diego stations and in Los San Diego stations and in Los Angeles as well. "It's about as close to saturation as you can get," observes Orr, who is not representing anyone in the race. Although the Crean campaign won't say exactly how many commercials it expects to run before the end of the election, public records made available by the stations disclose that he's alternaty spent more than \$50,000 for the San Diago spots, believed to be a record rum for television advertision in a local.

nomination in the forty-third,

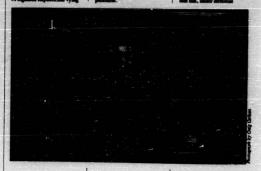
which extends from El Toro in

Programs, stock services on the a-record sum for their size in advertising in a local yolection. While the other seventeen was a service of the service of

Crean, a political neophyte who says he has been spending most of his time walking Viejo in Orange County, won't say how much he is prepared to spend to get his message across to voters, although local political observers believe that \$500,000 is not out of the question. The thirty-two-year-old son of the wealthy founder of Fleetwood Enterprises, a mobile-home maker, has spent at least \$75,000 of his own money s

strater, no speem are series of 25,000 of his own money so for expected as year to be series of the series of the

14 1



City Lights



names, been around even longer than the Guardian.
"If they stopped funding us, there's just no way the paper would come out," says Reggie Williams, a contributing williams, a contributing member of the New Indicator's editorial board. "We're totally dependent on student funds." Williams has worked on the New Indicator since 1979 and he insists on identification. New Indicator stace 1979 and to insists on identifying himself as "just one member" of the collective group that edits, proofreads, and hays out the revice-monthly tabloid, 5000 copies of which are distributed to all community colleges and in San Disson. distributed to all community colleges and to San Diego State, as well as UCSD. The paper's critics, however, cynically refer to Williams as

cogash."

Williams does need conditionally in the well-sand socretural ches in the well-sand socretural ches in the New Society of the Colon in the New Medical Colon in th

"3rd World Struggle."
"Ethnic Studies Victory at UC Berkeley."
Any student or nonstudent of which there are several on the New Indicator staff) can sobmit article, explains are urged to inform the control of the none of office desired with consultation, "or "not collect" with the consultation, "or "not collect with consultation," or "not collect with consultation," or "not collect with consultation, "or "not collect "at which the paper is packed off to the paper is packed off to the paper as packed office with consultation," or "not collect with the paper as which is a compared of the New Indicator staffers, "There are radicate, notalists, fleminists, even a few libertals, "There are radicate, togolists, fleminists, even a few libertals," williams asys of the collective " make up. The pager prints control and intercentional means, two of the pager's four

front-page stories are usually campus related, and William boasts that the New Indicator boates that the New Indicator-prompted a review of the financial aid system at UCSD with a record story. A current sissae features a story alleging that the carranys is new dean of graduate studies once worked as a researcher for the Central Intelligence Agency. Lat year the paper reprinted a list of telephone codes which the paper reprinted a list of telephone codes which to make free long-distance calls. The city attorney's office lare charged New Indicator staffer Jon Beckben with misdemeasoor froud, though the charges were

1

mechanics ("I won't be doing any defense-related work," he promises), and he says the editorial board's job is in part "to see through the strange and obscure ways that some people use to write stories supporting big corporations. "He cites a recent submission that was supposed to have examined racism in professional sports On closer reading, the editor board found that it glorified sports and read as a paean to Los Angeles Dodgers pitcher Fernando Valenzuela. "I had problems with that," says Williams. "We finally rejected The New Indicator receives

The New Indicator receives more than \$14,000 a year in underwriting from the campus's media board, an arm of the associated students government, which distributes a total of \$34,000 in portion of the control of the contro corporations be prohibited from advertisements. An adplaced by the locally owned Progressive Vacuuming company was rejected for mentioning that it used Du Pt products in the vacuuming process. Williams also

problems with an ad for a local sporting goods store, which mentioned Adidas tennis shoes ("We don't want to advertise Williams), and the time the paper printed a retraction apologizing for an ad from the campus General Store which mentioned General Electric products.
So ad sales this year will

total just \$1000, most of them placed by student-body-supported organizations such as MECHA, the Chicano witchin, the Chicano students' association, or the UCSD Co-Op (these ads would probably be lost if the UCSD administration and the UC Regents approve a student vote in favor of a voluntary student in favor of a voluntary student fee). By contrast, the Guardian grosses some \$130,000 in yearly ad revenue, some of it from major advertisers such as Memorex, Scholl sandals, and

Memores, Scholl sandals, and brewing companies.

According to Williams, even a loss of funding, while disoupting the New Indicator's regular publishing schedule. The properties of the properti Williams and the collective are optimistic enough to move ahead with plans to organize a group of San Diego City College students and faculty that will contribute stories to the paper and increase circulation on the downtown campes.

This Land Is Pleasureland

When Jack Ford, son of the former president, purchased the two-story Victorians office building at 100 Fifth Avenue a building at 100 Fifth Avenue a building at 100 Fifth Avenue a mendiately set out to eject the downtown building a most complexeus tenant: the Pleasureland Adult Arcade. Pleasureland Adult Arcade. Pleasureland Adult Arcade in an extra flower of the Gaslassip Quarter's more tastefully rendered adult bookstoms, but Ford and Corton, the latter of whom Gorton, the latter of whom Gorton, the latter of whom Gorton, the latter of whom the control of the control and it superior court, ranging flat the Prelassacehand lease, entered into between the building's previous owner and Westside News, Inc., had expect and had not beddition, be just alleged, Pleasarchand's owners were not living up to a classe in the lease which established regular increases in the monthly rent based on the cost of living.

Early last month, in the

chambers of Judge Michael Greer, the dispute was settle before trial, but the clear winner appears to be Westai News, Pleasureland's owner in exchange for agreeing to install a small partition just inside the shop's open door to the street (to shield idle masters by from the reason's to the street (to shield idle passers-by from the raunchy collection of sexually explicit magazines, books, movies, and "marital alides"). Pleasureland will be allowed to remain at its present address until May of 1985. To assuage the disappointment of the Ford and Gorton natereship which also

PLEASURE LAND

Westside News has agreed to pay an additional \$209 each month in rent. Succeeding years' rents will be linked to the cost of living, up to a maximum increase of ten

maximum increase of ten percent per year. Ford is philosophical about the settlement. "As porno sloops go, it's probably the nicest presentation in town. The etched glass is very attractive," he says. "We wanted to raise the lease to comparable rates for

commercial space in the area, and we did pretty well, even though we didn't get the whole loaf. "Ron Smith, a city planner assigned to the Gaslamp Quarter, says Pleasureland is among the last eleven of the dwindling number of adult bookstores which once dominated the area. "We used to have more than thirty of them," he notes, "but they're going away pretty quick now."

- Paul Krueger and Matt Potter



PUBLISHER James Holman

EDITOR James Mullin

CONTRIBUTORS
Thomas K. Arnold
City Lights
Amy Ohu,
George Verge
Events
John D'Agostino,
Linda Nevin
Music Scene

ADVERTISING DIRECTOR

PRODUCTION/GRAPHICS MANAGER

PROOFREADER Dennis Parker

CLASSIFIEDS MANAGER CREDIT MANAGER

RECEPTIONIST/SECRETARY

MAILING ADDRESS Reader, P.O. Box 808 San Diego, CA 92138 635 State Street (714) 231-7821

Called Lush

I would like to suggest that Jonathan Saville made an unwise investment of his considerable investment of his considerable reviewing talent in his critical analysis of Guiletta e Romen ("Opera Not Included," April 29). He would have done well to follow his own observation that "piety toward a classic has no relevance."

toward a classic has no relevance at all in creating a new and effective work for the stage," for effectiveness, as often as beauty, is in the eye of the beholder.

Personally, I feel that Zandonai and his libretiist, Rossato, were probably rebelling against the rather pristine characterization of the proposal of the property of the rather pristine characterization of talking youth by Shakespeare. There were points where I felt things got a bit lusty, but it was easy to handle because the music also, was vibrant and passionate. The opening scene really attempted to set the pattern for what we could expect the motivating force was the rivalry, interactions between the division. ning hatred, and ultir

the art to a friend who hasn't seen an opera before, that friend is often uncomfortable and irreverent in his reaction. It doesn't change our understanding that, in this case, the staging for a broad, sweeping

post-inermission/champage bar inamiries. But all Procecher Caodin, and Procecher Caodin. In all procecher Lad Caodin and Caodin and Caodin Lad Cockestration. Lann not a Billia fan, but feit he met the challenges of the new Mil. Caodin kappoth her Modiblena in the recent Andrea Cherier and Brochecher's voice it has I was able to oet past versions of the story mice and mig plad! I had a charce to we Zandona's work. It work part met off other world work part met off other world were favorries and doubt that I will

performance more or less than

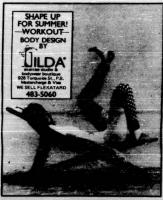
mother when enjoying them. Maybe Mr. Saville was just having a bad night Clive Henry San Diego

Not Hard To Wallow

To Wallow

I think the time has come for the control of the contro

movie is as lourible as Duncan Shepherd makes it out to be. There are many, many people who would be are many, many people who would be allowed to be allowe



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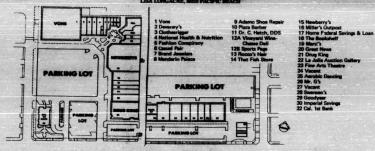
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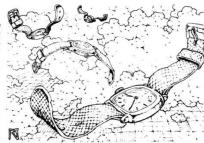
Straight from the Hip

Dear Matthew Alice:

Dear Matthew Assec: I think you erred in your column of April 15, 1982 regarding the time difference in London. To the best of my knowledge it is eight, not nine hours' difference. My sister eight, not nine hours difference. My sister is a resident of London and we have chat-ted by phone many times, always double-checking on our respective times. It is a nine-hour difference to Rome, home of my ex-fiancee. We never talk! Pacific Beach

Let me get this straight . . . when Mick-ey's big hand is on the nine and his little hand on the twelve, it's nine o'clock? Now I get it. I guess you're right, it is only eight hours later in London - when it is 5:00

p.m. there it is 9:00 a.m. here.
This entire system of determining international time differences came about in national time differences came about in 1884 when a system was officially adopted at the Washington Meridian Conference that made it possible to calculate a standard time throughout most of the world. Thus Greenwich Mean Time became the time against which most other times were de-ermined. The earth was divided into termined. The earth was divided into wenty-four Zones, each comprising roughly fifteen degrees of longitude (allowing for irregularities of a political or geographic nature), and each one hour later (or catifier than its neighbor to the west (or east). The idea was that the sum would be approximately overhead at moon on the mendian of each zone around the west of the control of



A contributing factor to my temporal confusion three weeks ago may have been daylight saving time. I have Ben Franklin to thank for that — he is the one Franklia to thank for that — he is the one who first proposed setting clocks shead in spring. The system was first adopted in spring. The system was first adopted in Europe during World War I to cut electrical consumption; the same desirte to save energy was responsible for the temporary extension to a year-round observation of "advanced" time during the energy crisis of 1974 and 1975. The Uniform Time Act of 1996 and 1975. The during the meaning of the 1996 and 1976 the during the meaning of 1996 and 1975. The office of 1996 and 1975 the control of 1996 and 1975. The office of 1996 and 1975 the office of 1996 and 1996 six-month daylight saving time automatic, but the law is still controversial, and many communities and even states are battling the act — for example, in 1977 Arizona. Hawaii, and Indiana did not observe day-

Where can I buy a caper plant or the seeds to grow my own? None of the nurseries in San Diego County can help me. Larry Hoffing

Larry Hoffing
Moreau
It's a rist the county have caper plants.
It's a rist the county have caper plants,
because this is useful and attentive shrub
that will grow quite reality in our climate
and requires very filled care. In its native
habital in the Mediterranean region and
fulla. Cappart's spinous is common, growing out of old walls, rocks, and rubobsh.
And the climate we have here in constal

Southern California - designated a "Mediterranean" climate by botanists — is almost an exact duplicate of that re-gion's: Nevertheless, you are correct: none of the nurseries I contacted in Southnone of the nurseries I contacted in South-ern California carry the caper plant. But don't despair. You can obtain the seeds to grow your own from J.L. Hudson, Seedsman, P.O. Box 1058, Redwood City, CA 94064. Their catalogue costs a

dollar and specializes in rare plants.

I presume you want the caper for more than a ground cover and are interested in its use as a condiment. Those little green peluse as a condiment. I nose titue green per-lets that add a pungent quality to food, especially in fish and veal sauces, are actu-ally the pickled buds of the caper flower. Dorothy Wheeler, home economist for the Cooperative Extension at UCSD, provided the following instructions for pickling your own capers: After harvesting the buds, dry them on a tray in the sun or on a wax-paper-lined cookie sheet in a 140-degree own with the door ajar. Pack the dry buds in undiluted vinegar of five percent acidity to which you have added taragon, peppercorns, rosemary, or whatever spices you chose. After about a month remove the capers and pack them in a clean glass pir in a solution of equal parts water and vinegar, aiso flavored with spices and herbs. Store in the refrigerator. You may also can the capers, using the open-bottle or water-but method. wax-paper-lined cookie sheet in a 140-degree oven with its door ajar. Pack the dry



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SPORTS

What follows is a short list of things well worth being included in a short list of things: from Ruppert Jones to Phil Stone.

BY STEPHEN HEFFNER

If there's been a more surprising and pleasant sports story in San Diego than the Padres' 1982 start, I can't think of it. In recent years the club has been so bad pleasant sports story in San Diego than the Padres! 1982 start, I can't think of it. In recent years the club has been so bad and so wracked with controvery that it was a start of the pleasant of the pleasa



Rapport Jones
supporters. Other fine Padre
centerfielders, George Hendrick in
centerfielders, George Hendrick in
centerfielders, George Hendrick in
centerfielders, George Hendrick in
comparison by the teams, press, and fans.
The last two of thas grouping often reflect
the attitudes of thas grouping often reflect
will have the opportunity, when Jones's
contract runs out after this season, to
amend mistakes made in the past with
others who 'we occupied his position.
The blenchers, I've sat out with Rupe's
Thoops this year, as I have so frequently in
the past when they didn't belong to
myous barmy, but it been differe
to
myous barmy, but it been differe
to
her who have changed. There is all a
mixed bag of people out in the cheap seas
families, working people, teen-agers,
old fold:— but somshow the rowdier
elements are a little tougher to take. The

old folt:— but somshow the rowdier clements are illuit lougher to take. The unknown, unklicolared alcoholic concections that they pour from coolers look more deadly than ever, the dops smoke seems thirteer, the screamers more obnoxious. On Hat Night, I sat in right-center beside a quiet follow who read larroduction to Marxist Economic Thomas the control of the control of the control. read Introduction to Marxist Economic Theory between insings, but for one gam of the Mots series I san near a young most who was more representative of the less pleasant element. He was a red-faced, doped-up drunk with a very load voice, who spent the first six innings (at least— I left for better seating in the seventh) yelling at Mets centerfielder Mookie Wilson, "Mookie, you mouteseesy!" There was softling else in his repertoire. He repeated the screech at intervals of treast you have second whenever the Mets were in the field. To make things wore, Balland Simil's new lies of playing recordings of popular rock must between aintigs over the station loosthepaker includes songs of the primitive variety— heavy-handed between the state of the primitive variety— heavy-handed looksonites. Whenever the shinter beat would start up. Moorkies Wilson's tamater bobbed consentedly in suison with the others in his group. The muste also seemed to be a signal to light another join, its ignostible to contigout the

joint. Is it possible to outgrove the bleachers?

Gary Pempleton. I can understand why be 's had problems in the past convincing to 's had problems in the past convincing. Padve George Headrick, whose nickname among his tensemants war "Easy." Templeton gives the appearance of doing curyfluing at half speed and with half his attention. He stands in the baster's box with his bar on his shoulder while the pitch revenues in on him as if he's waiting for a buss their said due for fines minutes. Our way to be the said of the control of the contro

ever, been seen batting third (!) in the line-up thanks to his new-found power stroke. Templeton's statistics (.305 lifetime hitter, 138 stolen bases in six ilifetine hiter, 138 stolen bases in six sussons, there time All-Star nomine; sussons, there time All-Star nomine; would appear to indicate that he plays as hard as anyone, but looks are deceiving, and fans are easily deceived. It's not difficult to find people who think more of the man who plays feverishly and produces swolf when the produces so far born spared by the press and most fans, but if his play doesn't improve and fans, but if his play doesn't improve the criticism descend on the shortstop with the criticism descend on the shortstop with the understand talent.

Ted Letiner, It's taken me a while to warm up to this gay, and though the

Ted Leiner. It's taken me a while to warm up to this guy, and though the conversion is not complete, it is progressing—as is Ted himself. Increasingly, he has more substance to back his showman's blaff, and with his work on Azace broadcasts he has proven himself one of the better play-by-play announcers for football and basketball? I've ever heard. But his biggest score in

himself one of the better play-by-play amouncers for football and backetball I've ever heard. But his biggest score in my book came after the lass: Parker Dodger series, when the Dodgers my book came after the lass: Parker Dodger series, when the Dodgers and the lass of las







Arffmann

denoted in new 1. Compared to the compared to sunshine!"

sunshine!"
He returned to his work and began whistling the second movement of Mozart's Piano Concerto No. 25, which drew quizzical stares from several shop pers, unaccustomed to hearing classical music coming from a gardener, especially from one who appeared to take as much time with his work as the weeds took to time with his work as the weeds took to grow. And if one were content with sur-face impressions, the sight of two men volunteering their free time on a Saturday, haddled over a bed of weeds, would seem rather odd. One or two onlookers muttered as much on their way to the next window. They would also have found it odd to know that this self-convented, steet of charactic that this self-appointed street cleaner/ gardener danced with Ruth St. Denis, studied the classics at Columbia Univer-sity and wrote a utopian allegory meant to change the world. He also works

change the world. He also works eighten-hour days and operates the Pearl Resturant at a loss. He is, in addition, a secker of signs. The discovery of the Nation of the section of the pearling of the pearlin to my own independence." For Arffmann, these signs reveal the path he should take. One in particular he recalls with elation. In



bering up on the grass when, as he recalls, "a flock of seven or eight seagulls, in a

Child and performed benefit dances in the streets of La Jolla to raise money for the cause. His efforts were only moderately successful — less than fifty dollars — and he wondered if his performances, along with his projects to clean La Jolla and to open a restaurant, were right in the eyes of his maker. Later that month, at a wedding his maker. Later that month, at a wedding reception for friends in Solana Beach, a young Indian boy named James Matthew Deserie Charging Dog brought him a for-tune from a cookie. It read: "If you go to the right place, you will receive an offer-

sions, his aunt Sophie was watching. She imiled at him. Arffmann recalls. 'I fo-cused all my attention on her. Wanting to dease her tremendously, I became apprehensive and nervous — which she initied and tried to hold back a laugh at the sight of a boy so appreciative of her atten-tion. "Then she couldn't hold it any longer and burst out laughing. It crushed me completely, you see, because I thought she was ridiculing me. She was not, but my creative desire to dance lay buried, be-cause of that misunderstanding, for the

next twenty-one years."

He spent those years studying the humanities and eventually enrolling at Columbia University, where he majored in liberal arts and became a prized student of the distinguished scholar Jacques Barzun. With his mentor's encouragement, Arffmann spent a portion of his senior year in 1943 beginning to write a utopian book. in 1945 beginning to write a utophan book.
The Song of Man, in which five "masters"
— Plato, Shakespeare, William James,
Jesus, and Nietzsche — take a sleeping
man, symbolic of mankind, to a mountaintop. As the sun rises and a rainbow forms top. As the sun rises and a rannow forms, they throw the naked man into a pool of water. "Then he awakes, now the en-lightened Golden Man; he ascends the rainbow from the blues to the higher vibra-tions of the red, and has a vision of the

rathrow from the once on the again, and the color of the Colden Isle, the perfect Holy City in the Book of Revelation... snot completed when he finished school and, as a member of the Enlisted Reserve Corps, was called to fight in World War II. Sent to Camp Conflex, Arkansas in 1944, the twenty-three-year-old Arffmann joined A Company of the Forty-second Armed Infantry Batallion and became known as "the man who was working on the book." At one point Arffmann's captain asked him if he wasted to be a septemt. "If he had known me better," Arffmann says today, "the wouldners when subset of the production of the conflict of the conflic

bernig up on the grass wiren, as ne recurs, "a flock of seven or eight seagulls, in a perfect circle, spiraled above me in the first of the perfect circle, spiraled above me in the first form out of the sky and it landed at my feet." A sign, an indication from his creator that his path was true. He renewed his dance with jubilation. The sixty-bow-year-old Arffmann regards the Pearl, an open-sur-sustantal bar perfect of the perfect of th WHY NO OTHER HEALTH CLUB **MEASURES UP TO OURS** • Eleven exercise classes per day-

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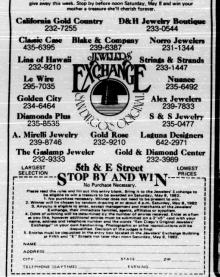
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MOTHER'S DAY



Arffmann

mess hall late into the night. On the final evening before they were shipped to Mar-

seelles. Arffmann completed The Song of Man and had it sent to Barzun.

By the time his company reached Alsace, on the eastern border of France, the sace, on the eastern border of France, the war had taken its toll on this visionary author of utopia. A close friend, Clyde Woertendyke, had been killed, shot in the mouth. Arffmann says, "I had seen enough by then. The war was hellish, we enough of their. The war was neither, we had so terrified the innocent people of the villages. "Near Heppenheim, Arffmann's and two other companies were pinned down in an apple orchard by heavy gun-fire. Twelve German Tiger tanks, dug into the snow on a hillside, riddled the barren trees with bullets, grenades, and mortar fire. Arffmann sustained a minor wound, shrapnel in the heel. After an eerie lull in the battle, the American soldiers were suddenly surrounded by Germans. The survivors were taken either to P.O.W. camps or, in the case of the injured, to a

booptal for the december of the induced by the booptal for Germans were systematically shooting those wounded who were unable to move. One of these men was Cerporal James Jeffery, who had been hit by shrapnel in the right eye, the skull, the right hand, and the lift lig. They were shooting the people who couldn't walk, "recalls Jeffery, now a free-lance writer living in



make everyone's life a little happier. He's one of the bravest, most humble guys I've

of the bravest, most humble guys I've ever Laow."

Arfimann's wound was cared for in a French hospital run by the German. During an air raid, in which American planes bombed the area. Arffmann and hundreds of other wounded men ran downstairs to a basement shelfer at the hospital. The door was locked. As he ran back up the statis; postled by crowsos of paniced men, something created his head. "If fife little something created his head." If fife little something created his head. "If fife little something created his head." If fife little something created for the bombing cossed, he was placed in a large ward. No one battled him or cared for his head woond, and a serious blood infection set in, along with a his fever. In a delitinum induced by the

elighted to be dancing!" He left New York that year with ten dollars in his pock-et. "I wanted to go to Alaska," he remem-bers. "to be absolutely as far away as possible from the world. I was deeply frusrated by the affair because my love was trated by the arter because my love was not returned for a year. There was no ful-fillment, so for the first time in my life I literally ran away."

When he reach Campbell's Corners,

near Hamilton, Ontario, Arffmann passed a large, prosperous farm. Its apple or-chards were in full white blossom. Drawn by their beauty — as well as by the need to earn some money, since one penny was all that remained of his ten dollars -Arffmann decided he wanted to work at the farm. Just as he made the decision, the sun came out from behind a cloud and, simulcame out from benind a cloud and, simul-taneously, a car pulled up. The driver asked him if he wanted a ride into town. Arffmann said no, he wanted to work with his hands in the "beautiful soil" of the farm. The driver said he'd never get a job fam. The driver said he'd never get a job there — that one doesn't gain employment just because one like he looks of a place— but that there might be an opening at the — but that there might be an opening at the dream." Arffmann says: "The farm sparked in a golden sunlight after a min, and the instant I made the choice, the man arrived and said I couldn't d'oi. "Reading the combination of events as a sign Arffmann declined the ride and walked up Arffman declined the ride and walked up the dirt road to the farm. He found the owner, a man named Harry Long, sur-rounded by his crew of Indians, all of whom were separating strawberry plants from a large bin in preparation for the spring planting. Long gave him the job instantly, along with free lodging in a small cabin, and Arffmann worked the soil

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next two years. But ill heath, along with an unreciprocated love for a woman azmad. Olga and the death of his mother in 1947, led so pressures that domanded a release. He found one in dancing. "I've as no keyed up that an art was born. I would hear music and couldn't help but dissers. I hear that's an abnonnal psychic sessition — the com-

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Arfimann

(covinued from page 12) inc. "The compulprotonged and to by saying. "The compulprotonged and to by saying the week

week to the control of the control of the control

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sayin number eight on its side and stretch it just a little, you have the symbol for infinity.

ittic, you have the symbol for infinity.

The dream of performing a dance to Plato's "Allegory of the Cave" for Walt Disney brought Arffmann to California in the late spring of 1948. "The dance is based on that part in Plato's Republic where people are trapped in a falsely lit world of unreality — or reality with a small r — and it is about liberation from that dark

world of unrasility—or reality with a small r—and it is about liberation from that dark cave into the bright smallght of ruth. You know, if Nurreye could dance the 'Cave' today, he could revolutionize the world. Arffmann felt at the time that Oliney would comprehent the symbolic dance in which the country of the country

had such a flasgrage. Always, Anda such as had such a flasgrage to reasonarisate the hearty appetite was to reasonarisate to one, that the cipioped my food. "During this period, Arffmann went to Theaste lutime, the combination studio-church on Cahenege Boulevard in Los Angules owned by famed dancer Ruth St. Angules owned to the control of the combination of the combina that the dancer should be an entertainer, as easthere, and a propher. Her belief that "the Kingdom of God will be ushered in by the dance" found resonance in Arffmann's own attendeds. He studied with her for a year, cleaning up the studied with her for a year, cleaning up the studied are night to pay his tytion. He also worked with Lester Horton, a dance instructor who emphasized technique rather than the Tree-form, expressionistic movements enfree-form, expressionistic movements en

Arifmana set out on his own. He planned a series of dance concerts designed to bring about spiritual enlightenment, but the strain of full-time employment plus long nights of preparation for the concerts eventually overcame him. His excessive work led to exhaustion, and then to a nervous breakdown.

led to exhaustion, and then to a nervous breakdown.

"I disin't know there was such a thing as a nervous breakdown — that you could do that to yourself," he recalls. Following a six-month recovery period. Aiffmann worked many more years as a cheffbuller? Houseman in the Los Angaise area and houseman in the Los Angaise area and houseman in first to a spartment ster portained by the country of san Diego — first to an apartment ster Halbos Park and fater to a house on Texas Street — to be near the woman. For eight Street — to be near the woman. For eight years, while he worked odd jobs as a garthat he loved in vain. Arffmann devoted that he loved in vain, Arffman devoted his energies to two goals that had been dormant in his mind for years. He felt a need to repay the government for the disa-bility compensation he had been receiving since 1947, and he also wanted to establish

"The streets shouted. 'Clean me!'"

sure at home, there were mounting ten-sions that weakened my condition. Fin-ally, during a cold winter rainstorm. I node home ten miles on a bicycle, chilled, fatigued, and extremely hungy. I ate a large meal quickly. Something snapped. I found myself, to my horror, caught up in the throes of a compulsion to eat food. I

and the respective government for the disability countries. The lett a spiritual-cultural arts center in San Diego similar to the one Ruth St. Denis had created in Los Angeles.

From 1968 to 1975 Arffmann works from 1968 to 1975 Arffmann for the state of the letter of of the letter

bol of eternal light, became to me a sign of hell. I began to see it scientifically, as a mass of exploding gases with graet blasts and zoomings of fire. I felt that my punishment was to shoot into the sun, while retaining all my senses, and burn there for eternity. Filled with term by this vision, I prayed to God for just one more opportunity to do something for the benefit of the properties of the sun of the properties of the On luly I. 1976, he left Veteran's Hos-pital in La Jolla and found an accurrant on

of my fellow men and women.

On July 1, 1976, he left Veteran's Hospital in La Jolla and found an apartment on Ravina Street, just off Pearl's Review I. La Jolla he 'd sold the house on Texas Street). A sold he 'd sold the house on Texas Street, a result of the sold the house on Texas Street, a result of the sold the house of the walk sup Pearl Street and see 'horrible conditions — like a garbage dump. I couldn't look down, had to keep my eyes on the sky, and then I have I had to go out and do something. The streets thoused, Chean met " he began showly street, sweeping and picking up litter. But showed, a street, sweeping and picking up litter. But as his heath improved — from the first hair, the work, and the people commenting favorably on it — he gradually citended his rouse to Prospect, down Jenner, and hen hack up Reviate to his apartment — a showled his point the the head of the private to his apprentice of the sold of the

restauran."

Arffmann first had the idea for a natural-foods restaurant in 1970. He received a "seminutritional crisis nationally" and had brainstormed the idea with ficinds. In 1978, after he had been cleaning the streets for two years, Arffmann wanted to "serve the community" not only as a hosseman — or cleaner — but also as a chefubether. "This way I could also as chetrbuler. "This way I could perform in the capacities God had trained me to do." Just over the fence from his studio apartment was a garden "piled high to the trees with boxes." After several possible sites for the restaurant had fallen through, Arffmana contacted Robert Harriggton, who owns. La Jolla Produce, which is on the same property as the garden. Harriggton admits the war reluctions at first. The proposal seemed a bit farfetched. But the study. "You have to get to know AI. He's a very killed, sharing, and extremely lead to the study of 1978. A series of setbacks postsponed the open-

garden and an adjoining kitchen in January of 1978.

A series of sethacks postponed the opening, and it seemed to Arfframen that "an octopus of requirements had the Pearl at the bottom of the ocean, and I couldn't bring it up." Architect's sketches for the gardien were drawn up — one for a few of the pearling were drawn up — one for a greenlosures — only to be dismissed (yet paid for nonetheless). Contracted jobs, like plastic instead of copper plumbing, had to be torn out and redone all over again. Arffinaman, who never went out duraging this period — and whose only from of entertainment, since money was so light, was listening in an Arff and — discovered to the contract of th

the combination outdoor/ rant by means of a wooden



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by Friday, June 18 and must pick up their photographs on Saturday, June 26. Those whose work is exhibited should pick up their photographs on Saturday. July 31. JUROR JOHN UPTON, Curator, Instructor, Author of Photography, most



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Arffmann Arffmann

walkway to the left of La Jolla Produce. waikway to the left of La Jolla Produce. Two signs — one saying "Pearl," the other, painted red, blue, and yellow, say-ing "restaurant" — point the way. The walkway leads around the side of the produce store to an enclosed garden, in the center of which is a redwood deck, where modest tables and chairs and a tall, fourcolored sculpture are watched over by a stately pepper tree. Its protective canopy also covers a rock fountain, a small indoor dining area, and several varieties of flow ers, the most prominent being morning-

ers, the most prominent being morning-glory and pink-blossomed impatiens. The first thing you notice about this comfortable garden is what is not there: no

botanist an interplay of xylem and phloem becomes for him the biblical Tree of — becomes for him the biblical Tree of Knowledge, the Tree of Life, or a family tree and by extension the family of man, "rooted in the ground but reaching toward the heavens." The majority of his symbols come from Christianity, his chosen faith, but others stem from his reading of the theories and Enstern religion. Seen through classics and Eastern religion. Seen through his eyes, the Pearl Restaurant takes on a different set of dimensions. "Did you see the sign?" he asked one afternoon as we made a tour of his premises. "The restau-rant sign? Its colors are not in their proper vibrational sequence, which would be red, yellow, and blue, instead of the way they yellow, and blue, instead of the way they are red, biste, and yellow. But notice that the three letters painted yellow spell a word within the larger word. They are s, u, and n. And the glorious sun is the light of world. a symbol for God, and the source of all growth and life. It gives us Vitanin D and also a goldent am — if we do that properly. And Plato says we are do in a dark cave, unable to see the light of in a dark cave, unable to see the light of truth. The Pearl, as symbolized in this sign, is a gateway to that light." Other objects at the Pearl have similar

sign, is a gateway to that light."
Other objects at the Pearl have similar bidden significances. The fish that fell at Arffinam's feet is burden facts to the nock pool, the impatiens flowers suggest to him the patience of his God, and five thisse tain many spiritual revelations." But the tain many spiritual revelations. "But the tain many spiritual revelations." But the stender, sixteen-foot-high Eculipture, created by La Jollan Aldo Signori and easi-tender of the complex spiritual revelations. "But the science, sixteen-foot-high Eculipture, created by La Jollan Aldo Signori and easi-understood," stands, in Arffinam's eyes, as a symbolic sentinel for the meaning of the Pearl, Painted black, reddish brown, yellow, and white, the sculpture rises from a square base, broadens two-thirds of the science, at the heart of which is a yellow ellipse, and then sweeps upward to a thin alf mono on its side. Although the design is largely Constructionist, an interrebated form without an intended meaning, Arffinam regards its symbolic value to be "as great as any religious at done in the Twentieth Century, it was completed in

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1978," he says, "and as we lived with the sculpture it transformed itself before our sculpture it transformed itself before our eyes into symbols of great significance. The curved top part, called the 'verbalizer' or speaking part of the sculpture, is the praying Virgin Mary, in a dialogue with heaven. It is also the cross to which Christ was crucified, the elongated amenns of the burterfly — symbol of the born-again Christian — the sword, which is the word of God, and finally, including the great world of the Orient, it is also the lotus, symbol of spiritual enlightenment and wisdom. All are interweaved in the

Arffmann sees the Pearl itself as joined together by a similar linkage, each object beginning with the letter p. The three trees in the garden — the pepper, the paim, and the peach — shade the small pond. For a while the mascot of the restaurant was a while the mascot of the restaurant was a possum, which would sit atop the back fence. And a close friend has called Arffmann "the protector of the Pearl," which makes him the seventh and final p in which make him the seventh and final p in which make him the seventh and final p in which make him the seventh and final p in Affinann. "Of course the number seven is Arfinann." Of course the number seven is very significant. It is the biblical number of wisdom, the Seven Pillars. And John refers to the Hoy City in Revelation as the city four-squared, in his words, and the city four-squared, in his words, and the city four-squared state. It is the six-teenth letter of the alphabet. And each of the four walls has three gates and" (he closes his eyes and quotes from memory). The twelve gasts were revery pearly. The conditions of the wall of the city. The foundations of the wall of the city were adorned with every jewel. "Which is the meaning of La Jolla — the jewel? This substantiates." — the seven p? — that we are one of the gateways to the Holy City."

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hours, cleaning the restaurant and preparing the Pearl for the coming day. "Imagine
you were having some friends over for
dinner," he say own friends over for
dinner," he say own the world make.
Now imagine you were having
munrous prayers and the common of the common of
friends over twice a day, for thuch and
dinner. The work certainly does multifriends over twice a day, for them the
freeman clean the streets. To pay for their
quipment, the flowers they plant, and the
beautification project in general,
Arffmann performs benefit dances at the
restaurant every Wednesday at 4-00 and
7,00 p.m.

restaurant every 7:00 p.m. His "dance poems" combine musical accompaniment (Debussy, Sibelius, Vaughan Williams, Stravinsky), free-contangous movements — influform, spontaneous movements - in enced by St. Denis - with recitat enced by St. Denis — with recitations from the Bible and his own potry. Though there are several variations, the central theme in these dances is a yearning for enlightenment. Someone — a child, a swan, a peacock, or mankind — is un-knowingly caught in a realm of illusion and untruth. Like the sleeping soul in the Song of Man, each discovers spiritual en-

Song of Man, each discovers spiritual enlightenment by the end of the dance.
Something happens to Arffmann as weii.
At his initial benefit performance on
Wednesday, April 7, a handful of visitors
— who had come, as one said, to see "the
sensitive, benevolent man" — witnessed a
transformation and donated a total of fiftransformation and donated a total of fif-teen dollars. Because he had not danced in a while, and had little time to rehearse, Arffmann's gestures and movements were stiff af first. his landings on the retwood deck unstable. Put soon his rhythma est cause free and more graceful—as the cause free and more graceful—as the mouth opened in youthful awe, and he performed with an inward elation, metamophosing into the child who now is free to classe. One of the observers, struck by the increasingly spirited performance of by the increasingly spirited performance of the frail, white figure, whispered, "It's his dove's eyes that are dancing. You envy his moment of joy."

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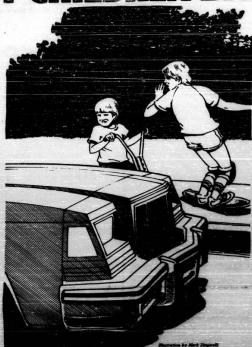
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BY ELAYNE ALLEN

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After living in Honolalu for seven

developed, he always accrued able to cope with it.

After living in Honolulu for seven a constant criticism of the constant criticism of the constant criticism of me and nearly everything I did, our marriage began falling apart not long after when the constant criticism of me and nearly everything I did, our marriage began falling apart not long after when the constant criticism of me and nearly everything I did, our marriage began falling apart not long after when the constant criticism of the criticism of the criticism of the constant criticism of the criticism of t

"Twe get to get Alaan." I phousel her school, fold them not to let applyody take her, and drove like a manise to get her. I've never soon a more beautiful sight than my little girl sitting peacefully in that classroom. I closury to her a her lead to leveld classroom. I closury to her a her lead to the control of the con

absolutely nothing we can do, Madaus."
the police dispascher told me. "As long as
you're married, they're his kisk, noo." A
frantic-call to my attorney yielded the same
information. "We can't do a fining." he
said. "If you had your inserfocutory as I
suggested before, you wouldn't be in this

suggested before, you wouldn't be in this

meas now because the courts would have
given you legal custody. Too hoped things
would possibly work out, but you put
younged in jooyady. There's little we can
do until you regain physical custody, besuited before, you wouldn't be in this
gue. He may leave the boys with their

whe need you to have the boys so we can
not all custody of all may count that you have physindicated usorby.

I knew I wasted both legal and actual
sustody of all my children—for the good
of the children and not out of vindictive(continued on page 20)

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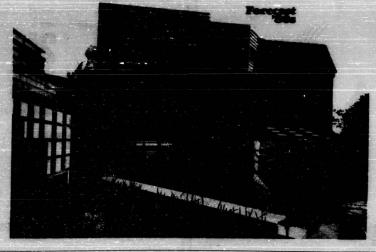




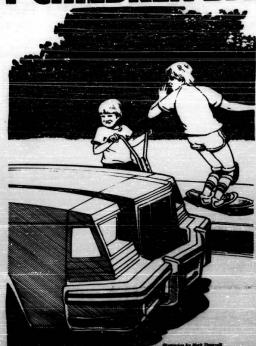




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absolutely nothing we can do, Madam."

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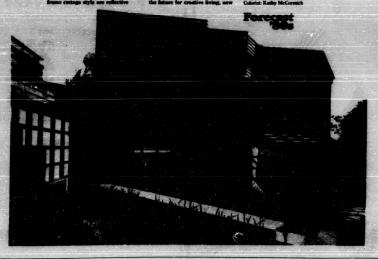
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! Wart MY CHILDREN BACK

(continued from page 19) that I am the better parent, even though I'm by no means a perfect one. No child should be reared by my husband or my husband's mother. I was sure of that. (My husband and his family are unable to accept close friendships with anyone outside the fam-ily. They believe that no outsider can be trusted, and I'm afraid, based on past exily. They believe that no outsider can be musted, and I'm afraid, based on past experience, that any child in their care would be deprived of being close to anyone not related.) I remembered how helpful my social worker had been in my custedy decision, and I hoped she would have some helpful ideas about the kidnapping. I phoned her, but there was nothing she could do. "That's terrible," she said, offering her sympathy. "Keep me posted."

posted."
The next two days were a blur of hysterical weeping and feelings of intense help-lessness and despair During that time, my husband called, said that he planned to keep the boys forever, and that he only left Alana because he fel: she needed a mother. When he felt like it, we would exchange her for one of the boys, thus giving us each a chance to see all the children. But he

out if he had converted his group coverage out it he had converted in group coverage to personal coverage. This call was to re-sult in my first good fortune since the boys were taken. The insurance agent said that John hadn't quit, he'd only transferred

John hadn't quir, he'd only transferred back to the Hawaii office. I was elated. I knew my trusted friend, Kathy, would help me. She worked in the same Hawaii office to which John would return. I quickly called her, explained the return. I quickly canied ner, explained instituation, and received her immediate support. "I'll let you know the minute he shows up at work," she promised.

In the meantime, I resumed discussions with my attorney. "I talked with a judge," he confided, "but he feels that you should

he confided, "but he feels that you should have physical custody of the boys before asking the court to intercede. It looks as if the most practical recourse is to rekidnap the children." My unbelieving ears lis-tened while my lawyer cultuly told me what to do. "Now that we know when'y cour husband will be," he continued, "we can try to find the children. First, you mile a private meetigation and hope that lee can find the children. You realize, of course, that you're in a much better posi-tion than most people to whom this hap-pens because you at least know where your

My mind drifted away from my attor-My mind drifted away from my attorney's words. I found it very hard to be
grateful for anything in this entire situation
as I mentally added financial trauma to my
emotional injuries. I can support my famity adequately. but I don't have enough for
extras such as expensive attorneys and private detectives. I interrupted my attorney.
"I think I could kill my husband with my
hards hards."

"I think I Could kill my husband with my bare hands!"

"You absolutely can't have those kinds of thoughts." be warmed me. "You'd go to prison and never see; your children." Of course. I knew that what he said was right and I really don't think I m capable of murder. Bot the feelings of fury Held for my husband were very real and they scared me. It sook mouths of trying to achieve me. It work mouths of trying to achieve the country of the course of the country of the

ame increasingly clear that this was not just intellectual chatter about kidnapping; we were actually planning a real kidnap-ping. And because I was the only one who had a legal claim to my sons besides my husband. I was going to be the one to do the actual stealing. The whole affair was becoming more and more like a bad movie

Before there could be a rekidnapping. however. I had to find my sons. Even after John began work in Havaii. I didn't know where he lived or where the boys were. My friend tried to follow him several times, but was unsuccessful. My husband

were My freend trool to follow hum several times, but was unsuccessful. My hashand had once been a detective himself, and I knew he would cover his tracks and be hard even for a professional to find I hired one of the best detective agencies in Hawaii. Ray, the owner, spent about half an hour with me on the phone before he decided to take the case. One of his men that the district of the first had been a first the district of the three that yearry take domestic means of the second of the second of the three thr

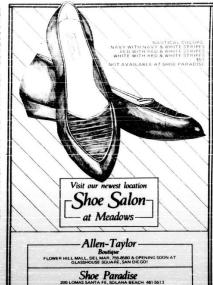
scribed earlier). I felt secure knowing that he would always take care of his wife and children. Even after we separated, he saw the children regularly several times a week, paid all my expenses, and seemed to be just as devoted as ever. I had begun to date, and I now believe this is what caused John to kidnap the boys. (Several studie: have shown that jealousy of the mother's dating is the prime reason why husbands kidnap their children.)

While life went on at home, the

White life went on at home, the Hawaian detective thought he had found my husband's residence, but he had found my husband's residence, but he had in fact only found the residence of John's brother, with whom he was temporarily staying. The detectives saw my husband enter the apartment building, but were unable to determine whether the children were there. However, after making repeated spot checks, they realized that John was no longer in residence. I was getting every edgy sitting in Sam was getting to the staying and the staying the residual properties of the staying the residual properties of the staying th

keep Alana during my trip and also volun teered to rear the children if that became

keep Alana ourning my ruig and asse vocus-teered to mar the children if that became nocusary. Since my neclosed the major and control of the control of the control of the citizet, made necessariants for a horse and car, and was on my way to Honobulu. I love Hawsii and I have many good friends there, but I couldn't contact any of them. I wanted to be very sure that John dight discover my presence before I had a chance to retrieve my sons, so my only contacts were Kathy and the detective. Harp, Before I have out of the Honobulu-tary and the control of the control of the was any news. "We still haven I found John and the children," he reported, "but we're conducting surveillance right now. Call me in the mensing." Disappoint, I rented a car and drove to a Waithki kneel. I rented a car and drove to a Waithki kneel.



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I WANT CHILDREN BACK

island full of friends I couldn't talk to. I bored myself into a fitful sleep with a dull bored myself into a fiftel sleep with a dull TV movic and awoke eager to phone Ray. His news was bad. The detectives had been nanhle to find John at work and there-fore couldn't follow him home. I de-cided to phone Karliy to tell her that I had arrived and she quickly invited me to stay with her family, an offer I graffully ac-cepted. They had just moved and were still.

unpacking boxes, so I was especially ap-preciative that they found time for me. The next morning Ray had good news; not only had they found where John lived but they saw the children and knew where they were staying with a babysitter during the day. Three detectives conducted the surveillance and reported their efforts in

4:12 p.m. Information is relayed that the subject is leaving the area of his em-ployment and has just picked up two chil-dren fitting the description of the young-steers in question. It appears that the boys had been staying at one of the oportments at Hickam dir. Force Base. (The detectives elaborated here on the

article described between the control of the could below took home.)

4-33 p.m. The subject makes a right turn onto his residence and proceeds to the driveway leading into a block of town-house. He drives a mad back into parties and love the subject the retrieves some articles from the car and they enter the apartment. At Ray's request, he, two of his detectives, and I met in his office laser than morning to plan the kidnipping, leadily, I would take the boys from the babysine at Micham while help were one playing, but

the fact that they were on a military instal-lation caused problems. If the babysitter saw me and called the military police, they yould phone John and I would not be able home was to take them from Jonn's house, which was in Peart City, about six miles from downtown Honolulu. Of course, this added some danger to me because I didn't know what John would do if he saw me before I got away, but after much debate it was decided that the second alternative was decided that the second atternative was the more plausible. A stake-out would take place that evening; this time I would accompany Ray and his top detective,

said, to act as interference and to protect

on the other hand, had every right to my own sons.

They knew how determined my husband was and they warned me that I might had well as the solid probability of the solid

here.**
The day went very slowly. I didn't want to eat because of the tension I felt, but I didn't want to be physically weak either, so just before leaving for the stake-out, I managed to choice down a peanut butter sandwich. The detective report tells what

to escape to California before John found out I had taken the boys. The only alterna-tive to taking them from the babysitter's home was to take them from John's house.

It was at this morning meeting that Ray It was at this morning meeting that kay told me that his lawyers had warned him about actually physically touching the children. He and Smitty would be there, he said, to act as interference and to privace me, but they couldn't do any kidnapping. This was because I didn't have a legal court order and they would be criminally kidnapping the boys from their father. I, on the other hand, had every right to my

happened next:
On June 22, at 3:00 p.m., this office

drive past the center on his way home. While we were waiting, Ray got out of his car and told me to scool ever. We were going for a little ride. He hadn't told me until now where John lived; he felt I was

too anxious and might spoil things by trying to get a peek at my children and getting
caught by John. But now I was to learn.
Ray drove me past the side street where
they had conducted their surveillance and
pointed to where my husband lived in an
existe assessment.

Approximately fifteen minutes later the subject and his two sons exited the shopping center in the car and headed toward their residence. At 5:00 p.m. a check was made at the residence. There is no sing any activity. The client is notified of the situation.

they had conducted their surveillance and pointed to where my husband lived in an inside apartment of a four-apartment townhouse complex. (The location didn't surprise me. We had lived in townhouse complex. (The location didn't surprise me. We had lived in townhouse complex. (The location didn't surprise me. We had lived in townhouse complex. (The location didn't surprise me. We had lived in townhouse the surveillance for the day. For each of the day was used from the day was the d situation.

Because the day was very cloudy and

what to do and how to do it, we returned to the shopping center where Smitty reported that John hadn't shown up yet. At approximately 4:30 p.m. the subject drives his car into the shopping center and parks. Noted to exit the vehicle are the On June 22, at 3:00 p.m., this office conducted an investigation regarding the location of Logan John Allen, Jr., and his two sons, Logan John Allen II and David Allen, at approximately 4:00 p.m., this office arrived as the Peutridge Shopping Center A check was made at the Allen Center A check was made at the Allen Center A check was made at the Allen Center and Center an

parks. Noted to exit the vehicle are the subject's two sons. All three enter the supermarket at the conter. At this point, I was lying in the seat of my rented car to be sure that John and the children didn't see me. Ray ween into the supermarket to see if the boys were sepa-rated from their father. If they were, I would have taken them then. However, Ray returned shortly to announce that John had both boys by the hand in the grocery store.

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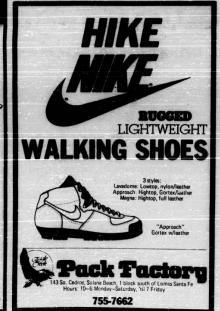
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I WANT CHILDREN

my horror, but not my surprise, he said,
"Oh not" and ran for his father's apartment. I quickly realized that retrieving
Logan at this time was out of the question. turned my attention to David, who was

to him and, when he recognized me, he turned his bicycle around and headed for home, but I chased him, grabbed him off his bicycle, and carried him to the waiting car. Without a backward glance, I left and headed for downtown Honolulu with my

precious cargo.

As we drove I checked my rearview mirror and the detectives weren't behind me, but then, neither was John, so I pro-ceeded to the Aloha Tower, where I was to meet the detectives. David didn't have much to say. He was glad to see me, but after our ride he wanted me to take him back to daddy because John had told him that he was going to live with him. I didn't go into details with David at that time; I

simply told him that we were going to take a little trip and that I loved him very, very

I beat the detectives to the Aloha Tower, parked under a tree, and thought about what I had just done. I didn't feel good, not at all. What bothered me most was that at all. What bothered me most was mat Logan had to witness the entire thing. I wanted him so much and had failed. What would he think about my taking just David? Would he think that I didn't want him? And to my surprise. I felt sorry for John. I knew what it left like to have your John. I knew what it left like to have you children taken away from you. I must have shocked him because he felt he was well hidden. David was worried about his bike, which I had left in the middle of the drive-

way. I assured him that daddy and Logan would put it away for him. The detectives arrived about twenty minutes later. They had stayed near the ever came out of the house. Apparently never came out of the house. Apparently, hough, the neighbors who had witnessed the kidaspeing had phoned the police, because the detectives passed three Honolula police squad cars heading toward my bushed's residence. Smithy is a retired Honolulu police officer and he assured me that would let lithe police exactly what happened and why, if they rided to interfere. We sat in the shade and tried to decide

what to do next. I was physically shaking



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who told me that this kind of activity was

who told me that this kind of activity was unusual for them, too, in comparison to what they wastly did. But depice, the fact that I felt like a bowl of wobbly Jelio. The properties of the third I felt like a bowl of wobbly Jelio was the properties of the properties of the properties of the properties. The properties of the properties

thanks to the neighbors, so David and I crawled into the back seat of Smitty's car and Ray drove the rented car near to where the car agency was. We didn't want to risk having the police waiting for us there if they had ebecked ownership of the car and

they had checked ownership of the car and determined the location to which it would be returned. (The next day, I called the agency and told them where the car was.) We drove to the airport and while Smitty stayed in the car with David and me. Ray went in to see it he could arrange transpor-tation to the mainland that eventing. He couldn: The detectives then took me to an included that the country of the couldn's the engits. Since the land locked me in for the night. Since the land locked me in. Ray the night. Since have the since the could have the couldn's the country of the country of the country of the since the country of the country of the country of the since the country of the country of the country of the since the country of the country of the country of the since the country of the country of the country of the country of the since the country of the country of the country of the country of the since the country of the countr

told the night clerk that I had been a wit-ness in a criminal trial and had had threats on my life. If anyone asked, he said, the hotel was to say I wasn't there. Later on, he called the night clerk and was told I wasn't there, so all went well that night. David thought it was fun to be staying in a hotel. It was so nice to be able to give him a bath again and to sleep in the same bed while holding him in my arms. David slept fine, but I was awake most of the night worrying about getting off the island and into a San Diego courtroom before John

caught up to us.

Farly the uext morning Ray arrived and said I was to take the first flight to Hilo and proceed from there to the mainland. The

interisland terminal is located away from the overseas terminal and we were fairly sure that anyone wanching for us wouldn't be at that terminal. We were right. Ray cased the airport and when he was sure John wasn't there. Smitty ushered David and me onto the waiting plane. Ray made arrangements with the airline to accompany us onboard long enough to check out the plane. When he was sure that David and I were safe, he wished us luck and sent

and I were safe, he wished us luck and sent us on our way.

While we were flying toward Hilo, Ray called his Hilo office, and a friendly. pudgy, middle-aged detective was waiting for us when we arrived. He acted more like

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WANT MY CHILDREN BACK

a tour escort than a detective, and showed us around Hilo before putting us on a Los Angeles-bound plane around 3:00 p.m. For the first time since the rekidnapping, we were alone. The detectives were a comfort to have with me, but now I was on my own. Because the stewardesses noticed that I had had a police escort onto the plane at Hilo (mainly because the detective knew the policeman who was on duty), they were very kind. I began talking with one of them, who told me that her husband had done the very same thing years ago, but fortunately he had tired of the children fortunately he had tired of the children after a few weeks and returned them to her. When we arrived in Los Angeles, the stewardess refused to let me walk to the San Diego connecting flight alone and escorted me herself.

conted me herself.

About 2:00 a.m., David and I arrived in
San Diego. I was afraid John would be
watting for us at the airport, but he wasn't.
We went to Marie's to get Alana and our van. Her whole family got out of bed to see

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David. We were all so glad to have him back. I don't think he realized why we back. I don't link he leaded why were all making such a fuss over him, but he enjoyed it. I called Elisabeth and asked her if we could spend the rest of the weekend with her until we could get into court Monday morning to file our papers

court Monday morning to file our papers for custody. She said fine.

I had determined at the outset that no-body would know where I was; that way John couldn't coerce anyone into telling him, and my friends and relatives could nonestly say they didn't know where I was. This proved to be a good move because John did call my mother and Marie.

I've never had more trouble staying awake while driving than I did on the

hour-and-a-half drive to Elisabeth's house in those early-morning hours. When I ar-rived at 5:00 a.m., Elisabeth put my chih dren to bed while I took a quick shower. Then I collapsed. I slept until 5:00 p.m. that evening and was in bed again at 10:00 p.m. for another ten hours. During my five waking hours, Elisabeth said I looked as though I had just awakened from the dead. I've never been so exhausted in my entire

Monday morning we drove directly to my San Diego attorney's office and went with him to file papers for a hearing stating that I should have custody of all three children. We were able to state truthfully that I had actual physical custody of two of



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them. After the filing, the three of us fi-nally returned to our home. Alana and David had much talking and catching up to do. They were so happy together and I was so pleased to have David back. But despair was still in my heart. Little did I know then that it would be two more years before I'd

inal it would be visible years before I d see Logan again.

In July I was granted legal custody of all three children after an investigation by the San Diego District Attorney's office. John, too, requested custody through his attorney, but was denied and instead was ordered by the court to return to Califor with Logan. He refused and then disap-peared again; not even his attorney knew where he was. Eventually a warrant was

issued for his arrest.

One day, while crossing the Canadian-U.S. border, John was stopped and a check was run on him. (I've never been able to find out why he was stopped.) been able to find out why he was stopped.) The outstanding warrant showed up and he was arrested on the spot. Logan was whisked away from his father and put in a foster home until could travel to get him. I was there the same day I was notified. When the local D.A. 's office called to say that Logan had been found, I cried — teats when he local D.A. 's offree called to say hat Logan had been found, I cried — tears of joy and tears of anguish. I knew this would be a very difficult time for Logan and for me, but I never could have guessed how difficult. Because John and his family had told

authorities that I would kill Logan, the D.A. was requested to investigate me again. That Logan was afraid of me was evident; he threatened suicide rather than evident; he threatened suicide rather than come home with me; he was even afraid to get in the car with me. As soon as we returned to San Diego we were investigated and i was again given custody.

Logan has spent two years trying to re-sume a normal childhood. At one point he sume a normal childhood. At one point he was diagnosed as severely mentally iil, but this diagnosis has been changed to something treatable and the therapy goes on. He is in a school for disturbed children and is catching up on the education he missed during the two years he was with his father and didn't attend school. John, from

whom I'm now divorced, was convicted of child conceaiment (a felony) and placed on probation. He was also convicted of nonprobation. He was also convicted of noise support of Logan and the other two chil-dren and is also on probation for that. He owes me more than \$20,000 in court-ordered money, but still has the right to see the children once a week in a supervised setting. Several months ago I was investi-gated a third time, after John took me to court to request permission to take the children on overnight visits (the D.A.'s office also investigated John this time).
This last investigation gave me another "victory": I still have custody and John's visitations are still restricted. This story, I fear, does not yet have an end.

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After All



JONATHAN SAVILLE

Of Carlo Maria Giulini's Falstaff at the Or Carlo Mara-oulinis Fansalfi at the Music Center in Los Angeles one could write forever. The infinite details — musi-cal and theatrical — of this meticulously prepared production deserve a study as thoughtful, comprehensive, and energetic as the minds that devised them. But if ar is as the minds that devised them. But it art is infinite in its complexity, criticism must aim at concision and simplicity. Hence what I want to give you of this enchanting operatic experience is nothing more than a few typical moments, which can stand for the whole.

few typical moments, which can stand for the whole. At the end of act one in Vend's challient masterpiece, the compouer and his libred-tial Bons base devised a moset, nine major that the control of the control of the con-trol of the control of the con-trol of the control of the control of the the control of the the control of the control of the control of the control of the the control of the control of the control of the control of the the control of the control of the control of the control of the the control of the control of the control of the control of the the control of the control of the control of the control of the the control of the control of the control of the control of the the control of the control of the control of the control of the the control of the the control o to make Faistatt the butt of a practical joke in order to punish his lechery. And young Fenton, who is in love with Nannetts, de-fines the structure of the entire scene by commenting that here is a bunch of men mumbling, and here is a bunch of women swittering, but he is concerned only with

This nonet is, technically as well as in many other ways, one of Verdi's triumphs, the result of years of experience in fusing many other ways, one of Verdi strumphs, the result of years of experience in fissing musical forms with dramatic situations. And it is also one of the numerous and it is also one of the numerous discourage of the control of the con

the score (realized here in an extraordi-nary way) there shines, evident for all to peticive, the complex structure of music. thought, feeling, and meaning that the componer has duringly schiewed here. By making the musical structure so lucid. Gittuin has illuminated the inner life of the stitustion. The made quarter (mainly for re-verage) and the fermale quarter (mainly for four) are busy jointing against Pathatif, that off one to busy for the property of the derminer of stable marriags, while Fen-ton's lytic line (in the lovely voice of tenor Dalmacio Gionzalez) weaves through the

rest of the texture and floats above it, afrest of the texture and floats above it, and ifforming the deeper values that inform the busy comic action: fleshly desire which is sublimated into tender and passionate love, and the shaping intellect which aims not at punishing the lustful but at bringing

not at purising the institut out at oringing-true lovers together.

In act two, Ford, as part of his plot against Falstaff, has come to the fat old knight and represented himself as a Signor Fontana, who is seeking the sexual favors of Alice Ford and who wants Falstaff to help him in his so far unsuccessful en-deavors. A clever ruse, the choleric Ford thinks, to nip in the bud Falstaff's own projected wooing of Alice. In fact, Falstaff has already received news (a lie, of course, since it is part of the women's plot against him) that Alice is in love with him and is ready to take him into her arms that very ready to take turn into ner arms that very afternoon, between two and three o'clock. Ford-Fontana, play-acting his fictional role as the scorned lover, complains, "I love her and the doesn't love me. I look at her and she doesn't look at me. . . I have scattered treasures for her . . . but in vain.

all in vaint."

As baritone Leo Nucci delivers this passage (and a fine piece of singing he makes
of (i) our attention is progressively drawn
toward Falstaff himself, even though he
has not a word to say or sing. Renato
Bruscon has shown himself a wonderful
style far renavored from the usual vocal
antics of heifth bass-haritones, but at this
sometime the reveals acting abilities which
are the complete equal of his musical tatcines. There are no exaggerated gestures,
no larger-than-life telegraphing of his reactions, of the sort we are accustomed to in
operatic acting. Instead there is a series of
minute readjustments of his person, a
slight comfortable medining, a delicately
tarpe-cale, nothing overify dimandic, yet
the sum of these minute measures reveals
target's beautify and great comic effect the
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summer of th As baritone Leo Nucci delivers this pas-

of his already well-developed sense of grandiosity.

It is the kind of acting one never expects in opers, where the singers usually are untrained in the finer points of the actor's art, and where subtleties of this sort are in my case felt to be lost in the vastness of an operate theaser. Yet such acting is the norm in this production, where all this impact secretic the techniques of character comedy (which is wink Fattary and in a superior secretic the techniques of character comedy (which is wink Fattary and in a comedy which is wink Fattary and in a comedy without the relicious Bandolph and Pistol (superbly acted by Pancis Egerton and William Windermann) recorts to the broader and cheaper devices of fatce. When else has one ever first that an operatic production could be shorn of its music and,

without any alteration in the acting, be turned into a virtually flawless piece of nonmusical theater?

One final moment: the first scene of act Inc., which takes place outside the Garter Inn, ends with preparations for the next practical joke the citizens of Windsor are about to play on the hapless Falstaff. He has been invited to a midnight assignation at Herne's Oak, in Windsor Park, where the townsfolk, disguised as fairies and goblins, will torment him. The congoblins, will forment him. The con-spirators move off, calling final instruc-tions to each other from greater and greater distances: the inusic becomes more at-tenuated, sinks down into immobility (the playing of the Los Angeles Philharmonic

playing of the Los Angeles Philharmonic at this point is incomparably refined, as so frequently in the entire production). To reflect these events in the action and the music, lighting designer Jennifer Tip-ton gradually brings the lights down on Hayden Griffin's richly realistic set, with the music, lighting designer Jennifer Tipton gradually brings the lights down on
Hayden Griffin's richly realistic set, with
is wood and brick and impecably detailed evocations of place, time, social
maskery in Michael Stenents' rocomment,
The light ticks down, darker, ruddier,
paler; the darkness comes on; it is night—
as simple and as beautifully orchestrased a
sipice of stage lighting as I ever hope to
experience. But the superb thesaricality of
the staging bas more to offer, in the cool
pallor of the almost darknesd stage,
the stage and the stage of the stage and the stage
ter inn. They got alt at, and its parares into
three large segments; they revolve the segments, and region them; and as though by
magic we see before us Herae's Oak, with
its vast trunk and the thick foliage of its
overarching branches. And while this detectably fambora and the chick foliage of its
overarching branches. And while this detectably fambora and the chick foliage of its
overarching branches. And while this detectably fambora and the chick foliage of its
overarching branches. And while this detectably fambora and the chick foliage of its
overarching branches, and while this detectably fambora and the chick foliage of its
overarching branches, and while this desame stage of the comment of the commindight sty over Windoor Pack, with a
scattering of stam, and in the distance has
subsorted of the brown itself; an occasional
window glowing wermby against the pakwash of anestight. One can find the chill,
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oure. He wants Alice, he wants Meg, he pure. He wants Alice, he wants Meg, he wants each of them and both of them and any other as well. In short, he wants everything, and he wants it all at once. This may not be morally admirable, and it may the short of the mature corner. may not be inortany admirable, and it may show a dreadful lack of the mature capac-ity to become deeply attached to one be-loved person and to give up all subsidiary erotic desires, but it reflects something very deep and very human in all of us, who very deep and very human in all of us, who for all our reasoned adulthood carry with us the totalizing demands of the children we once were. To have the vicarious experience of Falstaff's perfectly guiltiess lack of restraint, like an infact consuming an endless bowl of cream, is to purge ourselves of cur own indiscriminate appetities and to strengthen us in our capacity for

love, mutuality, and monogamy, that trin-ity of the fully realized emotional life. Verid's last and greatest opera has even more to tell us about what human beings are and how they may best conduct their lives. In the course of the three acts, Fallives. In the course of the three acts, Fal-staff is fristrated in his desires, humilisated, mocked, dumped into the Thames along with a lead of dirty laundry, make a fool of, pinched, buffeted, led on the course of the course of the course of the unity disaponies of the course of the bounds back, like the great rubber ball he bounds back, like the great rubber ball he resembles. His self-estern, damaged for the moment, rapidly regrovs its injured portions, his lass, leed by the Thames and slapped sround by the diagnised hown-tolk, can no more be killed or tuned than of the course of the course of the course of the like and the course of the course of the course of the like are no more be killed or tuned than

the force that repeatedly produces spring after winter. Ultimately, the key to Fal-staff's exemplary success as a human being, in spite of all his moral faults, is the fact that he loves himself. With this undisappointments and humiliations and go on cheerfully asserting his will and seeking the fulfillment he confidently considers

himself worthy of.

And perhaps, after all, he will get that fulfillment. Faistaff, richest and truest of all operatic comedies, is not only about emotional resilience in the face of failure; emotional resilience in the face it is also about the consumma ion of de sire, which, in the marriage of the young lovers Penton and Nannetta, is shown to be indeed one of the possible outcomes of our

mondo è burla," Falstaff remarks in the final fugue (' Everything in the world is a joke"); but the jokester who runs our lives may sometimes — maybe even as the best joke of all — allow us to get what we want. When that happens, as it does here, we are offered an image of human felicity in which the absurd is transcended in joy, in which the absurd is transcended in joy, in which separation and loneliness are over-come, and in which the governing force of the universe reveals itself—a least for the moment — as a benevolent one. Falsard less us that we can be happy even when we do not get what we want; but it also, bless-odly, lets us know that true fallfillment—and its greater happiness — is there for the



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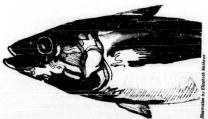
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In the event that you think I have exhausted the aphorisms of my grand-mother, take heart. Just the other day I hought of one of her synging. "What's cheap is also very expensive." The obviousness of this statement should not obscure its profundity, especially for bargain hunters, of whom I am unabashedly one. Nothing makes my heart beat faster than a sale, and a fine madness sweeps than a sale, and a fine madness sweeps to be a support of the sale of the sa

No matter. At that price I could afford the alterations, which cost me about twenty dollars. Then there was the question of the silk belt, a string that doin I have sufficient at the silk belt, a string that doin I have sufficient at the silk belt, a string that doin I have sufficient at the silk belt, a string that doin I have sufficient at the silk belt, a string that doin I have sufficient at the silk belt, a string that do silk belt as a seither pink nor orange and in any case it deadened the color of my skin. This could be remedied with a blazer. I adda't have chased a tan blazer. I put the whole outfit together and found myself apologizing to friends by saying. "How do you like my dress? Isn I it a bargain? Reduced from 210 to stay-nine." After going through fliss routine two or three times, I relegated the chapter of the silk string the silk s

shopping mall on Sports Arena Boulevard.
always surprises me by its quiet elegance
— I simply don't expect to find lovely
tables with white cloths, blue napkins, and resh flowers tucked into a shopping cen-

Cutch of the Day, which is located in a

ter. But integrity has always been the vir-tue of this restaurant, and I am happy to report that quality applies not only to the decor but to the food. Catch of the Day is now undergoing expansion, which says a great deal about its product. Within the week a second dining room will be added to the present one, which is often filled to

capacity.

For those who have not dined here be-For those who have not dired here be-fore, it's worth noting that the price of the entrée includes soup and salad. The soups are made fresh, a new and unsuaud one is served every night that the restaurant is open. The roils are also baked on the prem-ises, and they contain herbs that provide-them with zest and interest. The butter is sweet (unsalted), and the dressings for the crack. The letture for the salads is crisp and well washed.

When you are seated, the waitress will

saind are prepared in the success from secretal. The Ectimote for the stables is crisp secretal. The Ectimote for the stables is crisp with the secretary of the secretary with the secr

ordered the combination dressing, a mix-ture of both Gorgonzola and herbal. The rolls and sweet butter are not

brought until the entrée arrives, and they are worth waiting for. And wait you must.
On a busy night the service is slow. It took us three hours from start to finish, though we did talk for a long time over coffee and could have been out of there at least a half hour earlier. But if you prefer faster serv-ice, you have to choose a weeknight or instruct your waitress that you have to be

out in a hurry.

The lobster is listed as stuffed with The lobster is listed as stuffed with shrimp, but it merely means that some shrimp are placed on a broiled "fresh-frozen" lobster half. Not bad, not memorable. Nothing can substitute for fresh lobrable. Nothing can substitute for fresh leb-ster, and while the prices at Remington 's in Del Mar have escalated from nine doi-lars a pound (at the time of my review some months ago), there's no denying the superb quality of their lobster. I would not order this dish at Casch of the Day again, particularly when they often raightly spe-cials of interest. My friend's stuffed sole was a big hit, as the sole was averaged around a spinach of the control of the control of the con-cleightful. With it came rice dotted with pimiento, and also a fresh vegetable med-tey— cassificitiver, celery, and wups of broccoli, as well as shredded fresh carrots for garnish.

iey — cauliflower, celery, and supp or broccoli, as well as shredded fresh carrots for garnish.

I had truly reached the saturation point, but an addict it is an addict it is an addict it is a static flow on an addict is an addict it is an addict in an addict in an addict is an addict in an addict in a supple state of the state

Off the Cuff

What is your favorite song?



I like romantic love songs.
"Open Arms" by Journey.
"I'm Gonna Keep on Loving
You Fosever, "R.E.O. Speedwagen. I can imagine myself at the beach at sume with somebody I really care for. I'm content. Romantic



their first albums: "I'm your captain, I'm your captain, i'm your captain, indough I'm feeling mighty sick! Thice me home boy, this me home boy. The share me home boy! To the pince where I was bown. I'm always puts me in kind of a thoughtful mood. My little boy messed up the steroo to I haven I hased it in almost ais months. I'd little its These's also "Hey bade" by the Bestlins, that taken me but h_minior high school, going to denoue, and Elaine, the was my odd girllivand buch then.

Robert Massrer Sandblaster Eacando "Close to Home" by Grand Funk Railroad. You never hear to on the radio; it's on one of their first albums: "I'm your cantain. I'm your cantain."

Grantville
Christopher Cross, "Ride
Like the Wind." It's a good
song. I can be riding in my car
or have the stereo on at home
and I'm not really paying
strenting but when and I'm not really paying attention, but when Christopher Cross comes on I tens it up. It takes my mind away from the here and now end makes me more relaxed, and makes me more relaxed, wealt." I'm on the raw, so time to skeep. Ride like the vised to be free again. "From his voice he's not when you expect — a big gay who looks a listle like of questerback." He seems like a real gueste purson who really cares.



Chet Fleury
Store Managar
Stan Diago
"Yesterday." I come from a
close-hast family. It 's very
extended — seven usecles. Lots
of coustins, and my immediate
family. There was a time when
have great fam. So the rong,
"Yesterday, all my troubles
seems to far away. . how I
long for yesterday," it enally
gives ma a fond ernembrance
of when we were all together.
Everyone in general cost in
least that song I gat ma almost
immediate name of evaphoris. I
was setting career goods at the
time — building ideas. I wan
one of the cose who moved
sway.



Marlese C. Student La Mesa

La Mem
Beethoven's Ninth
Symphony in D Minor. I think
it's Qyas 125. The music is no
rich and powerful I get a
wonderful feeling all over. I play the piano, flute, violin,
obco, percussion, and I'm
learning the French hors. I
idolize Beethowne so I listen so
him quite a bit. The saudic
really inspires me. I can be
down and it taines my spirin
up. It hair of makes my soul
just want to be out in the makes of
and do whatevar in possible.

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F1603 cass, under dash Seato-FF/rewind, slide bracket, refurb. List 129-95 News 69-95.

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Craig Car Speakers V306 6%, ferrite magnet, 13 oz. List 40.95 pr. Now 29.95 pr. V341 446 flush mount, dual cone. Lett 79.05 pr. Now 22.95 pr. V322 4" coaxial, 8 oz. List 56.95 pr. Now 37.56 pr.

Now 37.55 pr. V323 69" coaxal 10 oz, 25 watt. List 55.95 pr. Now 39.95 pr. V331 3 way 6x8, 20 oz. List 84.95 pr. Row 64.95 pr. R861 component 6x9, coaxial, 100 watt, 20 oz. List 99.95 pr. Hom 69.95 pr.

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Car Equalizers 100 EQB-3 44 wett, 5 band. List 119.95 New 69.95 150 EQB-2 100 wett, 5 band, tader, line-inputs. List 179.95 New 79.95

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Section 2 **Events, Theater, Music, Film**

Art & Business

So much has happened since the modest beginning of my gallery — Lev Castelli

the contemporary art world i celebrating the twenty-fifth anniversary of his New Yorkg gallery this year. Leo Castelli was in town for the recent opening of an exhibition at the La Jolla Museum of Contemporary Art, of work by the thirty-three artists represented in his gallery. The noster of artists is, in large part, a Who's Who: Robert Johns, C. Russelscholerg, Jasper Johns, C. Judichenstein, C. Lace Oldenburg, James Rosenquist, Analy Warhol, Robert Morris, Ellworth Kelly, Donald Judd. . . with a sprinkling of inniversary of his New York Judd. . with a sprinkling of Who Is. . ? The exhibition, Castelli and His Artists/Twenty-Five Years, was organized by the Aspen Center for the Visual

nations from the infancy of the movies (at least since 1900), most of them variations of the same simple principle: two shots of the same image, taken from different points of view to correspond with human vision, rojected limiters, usually glasses are considered to the content of the conte



candid; yet, perhaps ultimately, clusive. He became interested in American art through abstract expressionism, whose demise some have attributed to his subsequent salesmanship in establishing Rauschenberg.

Johns, Stella, and the pop artists, minimal artists, and conceptual artists. He refers Rauschenberg, Johns, and Twombly as "my three pione the first ones I 'discovered' — one can use that word."

Recalling the initial experience of seeing a green-target painting by Johns in 1957, he says, "I was totally amazed and bowled over by it." Later, while Johns and also Rauschenberg had struck him in certain ways as "transitional figures," still influenced by Duchamp, still with abstract elements. Stella seemed "entirely new, an

Recalling the initial experience

Castelli's eye for art has been described as instinctive. He compares looking at art with listening to music, but pervasive response, one that starts with the visual and becomes emotional, and for signs of an original, new contribution that will be part of contribution that will be part of contribution that will be part of an emerging movement. The gallery being, after all, a business, and Castelli a merchant, his shop talk inevitably involves money. Castelli speaks of collectors as after the artists themselves, the most active members of the art community. Minescum, he says always come a little later, as do critics, few of whom are

(continued on page 5, col. 3)



Out Of The Closet

I am a mupper whom necess knows: the Checolate Moose. It Crookie Monuter. All I care about in life is goarmet sweets. I weigh 3000 pounds, especially inter a self-indulgent weekend. I write a self-indulgent weekend. I write a self-indulgent weekend. I write in a self-indulgent weekend. I write in some the proposal loving in Southern California, where there is so much propaganda for bean sprouts and lower fart vogart. So I remain in the closet, my true dentity friends. They think I am a responsible adult, vice president of an investment firm, member of the Kiwania, who wears easies. My vice, and even my weight-remain a dark secret.

What greater joy than to heat about Seame Street 1982! This all-live show, with rasses, artis-and audience participation, will finally sive me a chance to set out my deepest impolies in public, without least off may go to the Spotts Arens, it he is contracted to the supersonable by distinguishing to give him the amorpment; he is supersonable by distinguishing the legitimates! bottom with delight to fig Bird leading the audience in singing, foot-stomping, and to Bug Brid leading the audience in singing, foot-stemping, and clapping. A man of the succession of t

viewing without glasses).
Hollywood's hig 3-D cycle was launched in 1952 in a desperate reaction to television and lated through the next two years, with every major studio, and most minor ones, taking parr. A handful of these productions of the control of the production of the pro point where the FCC has allowed the system to be reaced on the air. After three tryous last year over the Selec TV subscription, service, the nation's finit commercial 3-D broadcase occurred earlier this year with the 1955 Revenge of the Creature, at temendous success over a local New Orleans station. This week, San Diego's own XETV, Channel 6, jc. no this band of pioneers its screening. 3-D At Large Three-dimensional movies, over the years, have been little more than a recurring novelty, barely given a passing nod by historians and critics, and rarely capturing the hearts of the public for any statuted period. Public for any statuted period, and the model of the public for any statuted period, and in the mid-T wenties, that of a pomitting but much-maligned gimmick that is on the verge of finding the technology to make it commorplace. Numerous commorplace, Numerous commorplace, in the public publi

(Titteneous's Dad My or Munder, MOM's Kas Me Kaz), but by far MOM's Kas Me Kaz, but by far MOM's Kas Me Kaz, but by far Lackbuser, bargain basement enterprises that needed the distraction of 2-D to make any impression at all. The erase died as quickly as it had started for the same reasons that have been supposed to the same reasons that have been supposed to the movies just aren't that good. Improved technology in the Seventies gave birth to a resurgence of 3-D that continues results of the same reasons well as the re-release of favorities from the Fifties. Also during the past decade, the technology of 3-D teck vision has advanced by leaps and bounde. In recent from the Fifties. Also during the past decade, the technology of 3-D teck vision has advanced by leaps and bounde. In recent from the fifties and bounder in recent from the fifties of the following through glasses but with a minimum of distortion for 2-D viewers, has been refined to the XETV, Channel 6, je.in. thu hand of pioneers in screening Friday of Gorilla at Large, a 1934. Twentieth, Crutury-Fox effort, will be the first such tecleast in the state of California. The fifth the state of California. The fifth must be such tecleast in the state of California. The first must be such that the state of California. The state of the state of California to the state of the state

Burr. Lee Marvin — and for some inventive use of the 3-D process by director Harmon, lones, including a brawna mirror-maze sequence. In order to view the film in 3-D, one must: 1) purchase special glasses, available only at participating 7-Eleven and Lavicio's stores in San Diego County, for ninety-nine cents



per pair; and 2) view the film on a color set, since the 3-D effect is keyed to the red and green hues of color film.

Channel 6 will première

Gonlla at Large at 9:00 p.m.
tomorrow, Friday, May 7, and

process in general, can Can Dunning at 279-6666. — Rick Gea

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue an order to be Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photons to READER EVENTS EDITOR, P.O. Box 80803. San

Dance ..

Spring Dance Concert of the the nineteenth annual, will in-clude ballet, jazz, and folk dancing. Thursday, May 6 through Satur-day, May 8, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

"Dance Jam," an alternative

Dance Revital of the SDSU Grad-nate Company will be held Friday. May 7 and Saturday, Kay 8, 8 p.m. studio theatre, women's sym. SDSU 265-6821.

Dance Concern of the Ballet Bro-student dance group will include elected excerpts from Skeping-Boater, The Enchanted Garden, and others, Saturday, May 8, 2, 32 and 7, 32 p.m., Bectoal Hell (next or Pupper Theater), Balbon Park, 463-7329.

"Tekure Jegnas," the Scoobey Brothers and Company, an African martial arts dance troupe, will re-

create the nearly extinct legacy of authentic African martial arts and fighting set to the beat of music, with choreography by Dennis Newsome, as part of the World Econsculture Conference program of African performing arts. Satur-day, May 8, 8 p.m., Performing Arts Theories, 143, Ocean View Boulevand, San Ebego, 230-2800

"The Laughing Man Film Series"

consciourness raising moves com-tinues with blade and the Inplate. The Seal of a People, an examina-tion of the Indian people and Evolution of a Vog., which chronicles the transformation of an American col-iege proteoor named Nichard Al-ter Country's leading folk garos. Thursday, May 6 through Satta-day, May 8, all a 8 p.m., 2165-A Aveenida de la Phaya, La Jolla, 450-5129.

"The Willmar 8," a film that has

THREE'S COMPANY

MUMMENSCHANZ

Legendary Jazz Vocalist Berry Car-Legendary Jaz: Vocalist Betty Car-ter will be profiled in a documen-tary film presentation, as part of the continuing Women's Festival of the Arts, Friday, May 7, 8 p.m., Council Chambers, Arte. Council Chambers, Arte.

been described as "the real-life Nine to Fine," depicts the story of eight. Minnesota women who undertook the longest bank strike in American history to protest sex discrimination, Friday, May 7, 7 p. m., Carpetter's Hall, 985-23 rd Street, San Diego, Free, 452-4613

SISU Free, 23,8094.

Primate Behavior is examined in the film Gordle, a study of the largest of the great apes and the steps being taken to prevent the steps being taken to prevent the cradication of the species, Saturday, May 8 and Sunday, May 9, 1 and 2,140 p. m., Natural History, Museum, Balboa Park, 482,3362.

Museum, Balboa Park, 482-3162.

"The 11st and Times of Reasis the Riverer," a film about American somen who worked in heavy industry dering World War II, will be shown by the American, Association of the American, Association of the American, Association following the showing, Monraav, May 10, 7:30 p.m., Northminster Presbyterian, Chunch, 432 Chiremon Mesa, Olanch, 432 Chiremon Mesa, 277,6894 or 697,6911.

490-0193.

Political Flim Series of the UCSD Committee for World Democracy well screen row tilms about radical American political groups. Usaka-American political groups. Usaka-American political groups. Usaka-American political groups. Usaka-American political groups. American political groups. USAD Price. 452-386. "Film As Art and Image: The Western Movie," a tim series of classes Westerns sponswed by the Institute for Advanced Psychological Studies, consistents with High Noon, the Oscar-wining 1952 movie about a retiring therefit who protects his constituents from a manualing outlaw, Teenday, May 11, 7 p.m., room 115, California School of Professional Psychology, 3972 Sorrento Valley Road, San Diego, 452 1664.

Pego. 452 foot.

"Pax in Terra" film series of movies about nuclear arms and the dangers they pose continues with a screening of Alexander Newsby, a Soviet film that depicts the situation in Russa on the eve of the Nazi Invasion. Wednesday, May 12, 5 p.m., Scripps Cottage, SDSU, Free, 503-1872.

SDSU Free, 583-1672.

"The Medical Consequences of Nuclear Was" will be shown, with a financian be Ps. Rich Heifer; of Physicians for Social Responsibility following the screening, Wednesday, May 12, 7350 pm. D.G. Wills Books, 7427 La Jolla Boulevard, La Jolla, Free, 456-1800.

456-1800.

"Ocean," an OMNIMAX film that caphores the depths and mysteries of the seas, will continue through the spring with Reviolation in Automotives, a channological examination of the season of

Planiet Misha Dichter will perform selected pieces by Beethoven, Stravinsky, Schubert, and Liszt, Thuraday, May 6, 8 p. m., Mande-ville Auditorium, UCSD 452-4559.

O'A-1959.

Ogueras, the San Diego Opera-sunder the direction of Robert Tan-menbaum, continuas. Its ageing sus-san with Romen's comic classic. The thore of South, with J. Farrich Ferni as Roston, Thundas, May 6. and Sacroday, May 8. 9 p.m.; Wednesday, May 18. 9 p.m.; Wednesday, May 18. 9 p.m.; and will present a Modular's Due Fondier Content, South Code, Blanc and Contents, South Code, Blanc and

222-2555 or 465-1700 x248.

222-255 or 465-1703 x 489.

"Intercon 1982" program of music and abuse from researd the world continues with a performance of Middle Eastern Loisted music by Jaszer, Frahr, Wu 7, 8 pm., 1981, Wu 7, 8 pm., 2011, Wu 18, 9 pm., 2011, Wu 18, 1981, Wu 18, 1981, Wu 18, 9 pm., 2011, Wu 18, 1981, Wu 18, 19

205-4243.

Opera Workshop, the Point Loma College Opera Workshop will present two one-act operas. Puccini's Gianus Schien, and Leonard Bernstein's satz opera. Frankle v. Tabia. Friday. May 7. 8 p.m., Salomon Theatre. Point Loma College. 1900 Lomaland Drive, San Diego. 2222-2904.

222-2004.
Ragtime/Swing Planist Patts Glern and Pogy Lee ingressionist Mms Smyth will agreet in concert. Stenarist, Mm 6, 7-30 and 10-10, p.m. Wing Cale. 2753 B Steece, Colden Hill. 200-4649.
Jan. Drummer Buddy Rich will lead his hig band in concert. Statudy, Mm 9, 5 p.m., Southwestern, Work of the College of the Colleg

Nona. Chain Vata. 42:1100.
Veten Bactain, supress Deliceral
Claque vill perform morbe by
domer. Schuber, Debum,
Mary Bacharana, Mary Mamaried accompaniones by pienter
Mary Barranger, Smanley, May 8,
8-p.m., Saarb Recital Hall, SDSU
freez. 205-2062.







TO LOCAL EVENTS

Jazz All Stars, Sunday, May 9, 3 to 7 p.m., Starlight Bowl, Balboa Park. 284-9603.

Mother's Day Concert, the Cam-panas, the handbell choir of the La Jolla Presbyterian Church, under the direction of Jo Ann Forthoff, will perform original music and popular songs. Sunday, May 9, 7 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla, 454-1605.

"Del Mar Jazz Series" opens with a concert of traditional and Latin jazz by the Bryant Allard Quinter. Sunday, May 9, 8 p.m., Stratford Theatre, 1355 Stratford Court, Del Mar. 299-3211 or 481-5415.

Voice Recital, baritone Joe Stan-ford will sing selected pieces from the classical reperturie, with musi-cal accompaniment by pianies Peter Gach. Tuesday. Mg. 12, 11 a.m., music performance Jab, Palomar College, 1140 Wen Mis-sion Road, San Marcas. 744-1156.

sented Friday, May 7 and Saturday, May 8, 10 a.m. to 5 p.m., Bazaar del Mundo, 2754 Calhoun Street, Old Town, Free, 296-3161.

"Ripenings," actress Molly Culli-gan stars in Meridel LeSuer's dramatic story about aging, Friday, May 7 and Saturday, May 8, 7:30 p.m., Grass Roots Cultural Center Theatre, 1947 30th Street, Golden Hill. 232-5009.

rua" and three-mile walk scheduled to precede the fair, Sarunday, May 8, 10 a.m., Lone Jack Road, one mile east of Rancho Santa Fe Road, between Encinitas Boulevard and Olivenhain Road, Olivenhain, 436-7016.

Olivenhain. 436-7016.
"Business Sabares Chula Vista," a fair spornoord by the city of Chula Vista, will feature demonstrations in guard dog training, automobile repair, windowifing, and arts and confits. a health late, ethnic food, and the confit of the

"Celebrating Families Playday" will feature a Family Fun Run. children's theater. "new games." alancing, painting, clowns, and music, Sarurday, May 8, 10 a.m. to 3.30 p.m., San Dieguito County Park, Lomas Santa Fe Road, esst of 1-5, Solana Beach. Reservations: 130-0002.

Doll and bilanarer Show, the fifth annual, will feature handmade dolls and glassware, both old and new, Sanurday, May 8, 10 s-m. or 4 p.m., Vista Women's Cubbouse, 1375 Oak Drive, Vista.

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"Frontier Day" will feature skits, on demonstration, music, pony rides, and square dancing. Satur-day, May 8, noon to 4 p.m., Clairemort Square, 1900 Claire-mort Mess Budevard, San Diego. Free. 276-6462.

Free 270-0402.

KGB Sky Shaw, the seventh an-mal, will feature the largest fire-works display ever staged in Sub-servate display ever staged in Sub-trock acts, including Chuck Berry, joan Jert, and Cheep Frick, Sama-dan, May 8, 3pm. to 11 pm., with the Sky Show beginning at 10 p.m., San Diego Stadium. 292-1360.

190-100.

"Beating Worlds," a performance or pince by Arrive Rahmini, based on regionate to the quanties "Here do you feel about having children," will be performed in segments, Standaly, May 8, 8 p.m., Contre for Music Experiment. Warner Campan, UCSD (452-458): and Standaly, May 15, 8 p.m., Soshi, 852. Eigheth Avenue, downtown (252-6868).

Manic, Minne, and American Sign Language will be featured in a per-formance by the Minigar Theoree Company, Saturday, May 8, 8 p.m., auditorium, Hale Junior High School, 5331 Mount Alifan Drive, San Diego. 233-0405.

Performance Art, David Schein's
"Cut Comes Butch," a porturyal of
a man's search for his "true" sexual
identity, and Whoopi Goldberg's
"Unasnitized," an illumination of
the human condition, will be pre-sented friday, May 7 and Saturday,
May 8, 8 pm., Sushi, 822 Eighth
Avenue, downtown. 235-8466.

Avenue, downtown, 235-0666. Per Pils, reminer on minel came, dog grooming demonstrations, emission emission, and an analysis of the pils, and an analysis of the pils, and an analysis of the pils, and a pils, a

p.m. Seaport Village, 849 West Harbor Drive, San Diego. Free. 235-4013.

Elowaring Trees and Shrubs from subtropical regions of the world can be seen on guided garden walky from 1:30 to 2:30 p.m.; and beoght at a weekly rare plant sale, Sundays from 1 to 4 p.m., Quail Botanical Gardens, 230 Quait Gardens Drive, Encintas, 753-4432.

Walking Tours of the historic Gas-lamp Quarter will be led daily, Monday, May 10 through Friday, May 14. noon, from 652 Fith Av-enue, downtown. 233-5227.

enue, downtown. 233-5227.

"Protest and Survive Peace
Rath," guest speakers Daniel Elleperg Code Volal, and actor HenCidbon will be among those featured at a peace raily to focus public
attention on the U.S. military
badget, along with regage group
Trowners and the San Diego Cry
College Coupel Choir, Tuesday,
College Coupel Choir, Tuesday,
Balbon Park. 459-1366.

Bullon Park. 490-1160.
Handis Plate, fee medical informa-tion, dierary counselling, blood pressure teas, breathing tests, and EKG heart tests will be given, slong with pupper shows and in-formation on completing Medi-cale and other insurance forms. Wechnulay, May 12, 11 a.m. to 7 Wechnulay, May 12, 11 a.m. to 7 per 12, 1550 (Disversity Avenue-tical, 5550 (Disversity Avenue-San Dingo, Free, 582-1516 x224.

Improvinguismal Councily will be staged by reembers of Spontaneous Combustion, a councily troupe that specializes in taking suggestions

from audiences and transforming them into on-the-spot comedy noutnes, and by mime Mark Wen-zel, Wednesday, May 13, 12:15 p.m., Gaslamp Quarter Theatre, 547 Fourth Avenue, downtown. 233-9583.

"Big Bird's Super Spectacular To-tally Amateur Hour," a new theat-rical production based on the Sesume Street television show, featuring a cast of twenty-two, and an eight-foot-rall Big Bird, will be an eight-foot-tall Big Bird, will be staged Wednesday, May 12 through Friday, May 14, 7:30 p.m.; Satur-day, May 15, 11 a.m., 3 and 7:30 p.m.; and Sunday, May 16, 1 and

"Past to Present in Coronado," the historic Specckels Marsison is the site of the unith annual Designers Showscae, with each of the fourtern norms in the 600's cally decorated for the recessor, through May 31, none to 5 pm. Destroyals and Worksches, and noon to 9 pm., Thurshya and Pridays, the Specckels Marsison 179 pm., Thurshya and Pridays, the Specckels Marsison 179 pm., Thurshya and 179 pm





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READER'S GUIDE

Needlework Classic teaturing a itge variety of various embroiders and needlework, in both profesand needlework, in both profes-sional and amateur categories, as-well as a display of antique and ecclesiastical pieces, continues through Saunday, May 28, 10 a.m. to 4 p.m., Whitter Instrute build-ing, Scripps Memorial Hospital, 9888 Genesee Avenue, La Jolla, 454-7301.

Sports

National Horse Show, the thirty Thursday, May 6 through Sunday, May 9, 8 a.m. to 5 p.m.; and open (adult) competition taking place Monday, May 10 through Sunday, May 16: 8 a.m. to 10 p.m., Del Mar Eargrounds, 755-6940 or 275-2765.

Bicycle Racing, the sorth season of racing at the San Diego Velodrome continues with the 7-Eleven Bicycling Magazine Grand Prix, Friday, May 1-7-7, p.m., and Saturday, May 8-1, p.m., and with an evening race. Tuesday, May II. 730 p.m., Velodrome, Moriey Field, Balboa Park, 298-1570.

Bluejacket 10K and Two-Mile Run, sponsored by the Navy Re-cruit Training Command, will be held Sarviday May 8, 750 a.m., beginning on East Mission Bay Drive, just south of the Hilton Horel, Mission Bay 225-5195 or 278-0608.

"Fun Run." a two-and-a-half, one-and-a-half, and half-mile run will be held Saturday, May 8, 8

Soccer, the San Diego Sockers kick off against the New York Cosmos. Wednesday, May 12, 7,50 p.m., San Diego Stadium, 280-GOAL.

Radio/TV "Roots of Rock Weekend" traces

the birth of rock music from the mid-Fifties to the mid-Sixties, Fri-day, May 7, beginning at 5 p.m., and continuing through Sunday May 9, 10 p.m., K-BEST-FM 95.

Baseball, the San Diego Padres take on the Philadelphia Phillies in a best-of-three series, Friday, May 7, 5-25 p.m., Saturday, May 8, 4-05 p.m.; and Sunday, May 9, 10-35 a.m., Channel 8 and KFMB-AM 7cc.

"Gorilla at Large," Anne Bancroft and Lee J. Cobb star in this 1954 murder mystery, which can be viewed in 3-D. Friday, May 7, 9 p.m.; and Sunday, May 9, 6 p.m., Channel 6.

"Folk Festival." the best in folk music is played by host Ken Kramer, interspersed with live re-cordings of local performers. Satur-day, May 8, noon, KPBS-FM 89

"Eye on San Diego" focuses on the Windjammers, an area big band that has been together for twenty years, Saturday, May 8, 7:30 p.m., Channel 10.

"Weekend Magazine" feature pro-gram debuts with a study of the five gram debuts with a study of the five leading radio stations competing for San Diego's morning audience, a tashion report, an interview with Kermit the Frog. and more. Saur-day, May 8, 735° p.m., Channel 10

"Ariadne auf Naxos," Richard Strauss's bright, romantic opera will be performed by the Lyric Opera Company of Chicago, Sun-day, May 8, Il a.m., KPSD-FM-94.

"Reggae Fever," ska, dub, and toots music will be highlighted Sunday, May 9, 11 s.m., XHRM-FM 92.5.

"Nova" investigates the reasons "Why America Burns," and examines ways in which the U.S. fire death rate — the highest in the world — could be reduced. Sun-day, May 9, 8 p.m., Channel 15. "Great Performances" continues with "The Gols in Their Summer Dresses" and Other Stories by Iruin Shau, with Catol Kane and Jeff

Lectures

on Arnea. The second annual, will learner more than three dozen speakers and punelists, including African diplomats and representa-tives from international economic and cultural agencies, discussing topics related to the conference's topics related to the conference's general theme, "Independent At-rica. Dreams and Reality." Thurs-day, May 6 through Sunday, May 16, all day every day, Educational Cultural Complex, 4343 Ocean View Boulevard, San Diego. 230-2827.

"'Of Monkeys and Apes: Primates in the Field" lecture series will commence with a talk by noted re-searcher Jane Goodali, who will discuss "Chimpanees: The Rela-tionship Between Neighboring Communities," Thursday, May 6, 7 pm., Monteruma Hall, SDSU, 265-5152.

"Scientific Freedom and Public Values" will be discussed by Harry Suder, director of the West Coun-regional office of the Consumers Union, Thursday, May 6, 7:30 p.m., room 2021, undergraduate science building, Revelle College,

"Wildlife Conservation — Af-rica" will be the focus of a seminar soonsored by the East African Wild ife Society and the Zoological Sc Life Society and the Zeological So-ciety of Sm Diego, as part of the "1982 World Econoculture Con-terence," with participants scheduled to include conser-tationist Coop Trickel, research or Kuri Bertinchke, and others, Friday, Mar 7, 830 a.m. to noon, Rondavel Room; and 2 to 4:80 pm, Otto Center, Sm Diego Zoo, Reservations 225-1234.

Reservatores 255-124.
"Problems and Professional Prospectives on the Urlan Environment in the 1980," a conference opensored by the USSD urban reservation to the 1980, a conference opensored by the USSD urban research and the USSD urban research and began the users as urban growth and downtown redevelopment in San Dogs, the environment in San Dogs, the environment of the USSD urban research and the USSD urban research and the USSD urban schools plant produced to the USSD urban research and urban

USD Free 483-3691.

"Perighent Caul Referendum Forum" of the American Association of Contracting Women will feature Associations of University Women will feature Association of Engine Womburn of San Charles Womburn of San Charles Womburn of Engine Contraction of Engineering Contracting Contrac

Bernader Pirts-Wiley, cotounder of the Human "T Theatre, which in-corporates poetry, prose, music, and movement, will be presented in conjunction with the Women's Festival of the Arts, Satunday, May 8, 7-18 p. au., Center for Women's Studies and Services, 908 E Street, downtown, 233-8984.

"Dance Injuries From the Foot On Up" will be the subject of a lecture/demonstration by Dr. Peter Francis, a consultant for the U.S. Olympic Committee, Sunday, May Olympic Committee, Sunday, May 9, 1:30 p.m., studio theater, wom en's gym, SDSU, 265-6824.

San Diego Poets Michael David-son and Ron Sillman will read from their respective works, Sunday, May 9, 2 p.m., Villa Monteruma, 1925 K Street, Golden Hill. Free. 297-3258.

San Diego Poet Sherley Anne Wil-liams, whose book, The Pascock Poems, was nominated for a Na-tional Book Award in 1976, will read from her work, Sunday, May 7, ‡p.m., Fram's Books, 1015 West Lewis Street, Mission Hills, Free, 299 7(2)8.

"The Truth About the Peripheral Canal" will be the issue addressed be the Torrey Pines Coastal Group of the Sierra Club, Monday, May 10, 7:30 p.m., San Diego Federal Savings and Lean, 2752 Via de la Valle, Del Mar. 755-8324.

"New Views of Women" lecture series continues with a talk on "Vi-sions and Reclamations. Contem-porary Fernius Art" by Joanne Kerr. Tuesday, May II. 3 p.m., room 221. Heppner Hall, SDSU-Free. 265-6524.

"Today's Medicine: New Methods of Diagnosis and Treatment" lec-ture series continues with tips for "Living With Arthritis" by therapists Janice Copeland and Berh Rotella, Tuesday, May II,

TO LOCAL EVENTS

7:30 p.m., El Cajon Valley Hospital, 1688 East Main Street, El Cajon, Free, 465-1700 x321.

"What's New in Medicine?" les "What's New in Medicine," lec-ture series continues with an examination of "The Role of Nutri-tion in Disease Prevention" by Dr. Dana Morris, Tuesday, May II, 7,50 p.m., Chola Vista Public Li-brary, 365 F Street, Chula Vista Free, 420-9820.

"The World's Hungry and the Food and Agriculture Organiza-tion" will be the subject of a speech by D.C. Kimmel of the UN Food and Agriculture Organization, Wednesday, May 12, neon, Atlantics, Seesaware, 2595 Ingraham Street, San Dego. 23-0411.

"How To Make Money in a Recession" will be discussed by investment broker/author Gordon K. Williamson, Wedneslay, May 12, 6:30 p.m., Le jolla Public Library, 1006 Wall Street, La Jolla. Free. Reservations: 459-0521.

"Humanities Issues in Professional Psychology" lecture series of the Institute for Advanced Psychological Studies will continue with a talk by Elemen Antin, who will discuss "Performance Art," Wednesday, May 12, 7 p.m., noon 1113. applied physics building, Muir College, UCSD, 452-1164.

"Pax in Terra," a series of ectures on peace organized by nationally acclorated STeD bookup professor Mary Clark, constituence with a discounted STeD bookup professor Mary Clark, constituence professor to the course Broadman, and by a representative of the Organization of African Units, Wednesday, May 12, 7 p.m., rosen (On notal tellulation) and the control of the Course Broadman, STED 269-3192.

San Diggi's Casyons and River Valleys, the history of area caryons and river valleys, the history of area caryons and river valleys and their effect on the patterns of development in San Dego will be the focus of a slide-locture presentation spontored by the Citizens Constitute for Certury Three. Wednesday, May 12, 736 p.m., Each Amphitheest S. 178 p.m. Each Amphitheest S. 188 p.m. 22, 7100.

"The Sexual Revolution" will be examined in a videotaped lecture by Helen Colton, the founder of Family Forum, with live commentary by psychologist Patrick Fres of the Humanist Center, Wednesday, May 12, 7130 p.m., 8806 Saint George Street, Speing Valley, Free.

Southern Californian Poets LoVerne Brown, Sarah Fifield, and Ilena Mintz will read from their re-spective works, as part of the con-tinuing "Women's Festival of the Arts," Wednesday, May 12, 7:30

"Loving and Life," author, play-wright, educator Maya Angelou will discuss life. love, and the meaning of it all. Wednesday, May 12, 8 p.m., Mandeville Au-ditorium, UCSD. 452-4559.

Galleries

Photographs by Mike Ruggiero will be shown at an opening reception for the artist, Friday, May 7, 7:30 to 10:30 p.m.; and through May 31, Darkroom Etc., 6010 E1 Cajon Boulevard, La Mesa. 286-7801.

Neon Art will be featured in three Noon Art will be featured in three cabibits, "City Lights," a photographic series on San Diego neon by David Reuter, Rhapody in Noon, a slort film by Roger Mills, and a neon installation by the Save Chi Neon Organization, beginning with a reception for the artists, and a neon installation by the Artist of the Children of the Childre

"The Mother's Day Show," an exhibit of International Mail Art by Kathleen Thompson that forms a collage of contempostary perspec-tives on motherhood, will open with a reception for the artist, Sun-day, May 9, 2 to 6 p.m.; and con-tinue through May 16, Art's Space, 504 South Santa Fe Avenue, Vista, 444, 4487.

"Nine Contemporary French Photographers," whose works range from pottratine to scenic Indicages, will continue through May 12. Southwestern College are gallery, 900 Oray Lakes Road, Chula Vista, 421-0349.

"Hitch," an exhibit of movie post-ers and lobby cards from Alfred Hitchcock's vintage films, con-tinues through May 15, Cinemania, 1651 Voltage Street, Point Lona, 223-1563.

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"Artists in Residence," the three winners of the 1981 KPBS awards for excellence in the arts — Daniel Camp, Ellen Irvine, and Richard Sigmund—will have their surfix shown through May 21, Maple Creek Gallery, 2400 Kettner Boilevard, San Drego, 234-2151.

"The Impressionist As Printmaker," the etchings and lithographs of Childe Hassam will be shown through May 21, Found-er's Gallery, USD, Alcala Park, 291-6480 x4261.

Art

perceptive enough to see "ahead of rime." When he refers to an artist as "not successful," it's probably not problem-solving probably not problem-solving that he means, but commercial popularity. On the other hand, in un-American fashion, Castelli has paid monthly stipends to his artists and work does not self. "It is my nature to be loyal to my arttats," he explains. Philip Yenawine, who initiated the idea of the current exhibition, maintains that "it is a business. For some it is nanety percent; but for him, it is never more than fifty percent."

NUTS

FREE YOGA

the artists, which might be unavailable, or else too fragile or too expensive to trave!. What they represent is more they represent is more significant than what they are, for the intention is to put the viewer in the place of Leo Castelli when he saw the work of these artists, and let us look at it through his eyes. Four films will be screened in

conjunction with the exhibition: Painters Painting, a survey of the New York art scene

survey of the New York art scene from 1940 to 1970, tonglet, Thursday, May 6, 7-30 p.m.; Claes Oklenburg, next Thursday, May 13, 11 a.m.; and Roy Lachtenstein and Analy Wathol, Thursday, May 27, 7-30 p.m. Castelli and His Arritis will run through Yanday, June 6 at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Museum hours are 10:00 a.m. to 5:00 p.m. Tuesday through Friday; and 12:30 to 5:00 p.m. Saturday and Sunday. The Saturday and Sunday. The museum is closed Mondays. Docent tours will be led each Thursday at 1:00 p. m. and Sunday at 3:30 p.m. For further information, call 454-3541.

— Amy Chu

Muppets

(continued from page 1) puritanically insist on carob (horrible stuff!), there will be nothing but fun and lightheartedness. What most thrills me is that

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BRYANT ALLARD
A Night of Traditional Jazz and

Sunday, May 16

PETER

Sunday, May 23

SPRAGUE

SPRAGUE

All shows at 8:00 pm at the Stratford Studio/Theatre, 1365 Stratford Court (west of Camino del Mar behind Bully's), Tickets are \$4.50 at the door. For reservations and information call

Bert, Emie, Oscar the Grouch the Count, Grover, and the Cookie Monster, but als: a large Cookie Monster, but als—a large group of new Muppets, here making their stage debut. The show is entirely new, and so are many of the Muppets! Doesn't this mean there is a chance for me too! Perhaps they will let me white, perhaps they will let me audition, perhaps they will take me into the company. And then in future years the Chocolate Moose will be as familiar and beloved as all the rest of the furry characters America knowfurry characters America knows and loves on the famous television show. If you come to one of the performances next week, you will see me there in the audience, for I won't miss a single one. You can spot me by

well-known Muppets, Big Bird.

suitanes of checolate Lilways carry with me.
Seame Street Liev will play at the Sports Areas Wednesday, May 12 at 7-Mp m., Thursday, May 12 at 7-Mp m., Thursday, May 13 at 7-Mp m., Thursday, May 15 at 7-Mp m., Thursday, May 15 at 11-Mp m., Thursday, May 16 at 10-Mp m., Thursday, Mp m., Thursday,

my wool-and-polyester suit, my great furry pink head, my incredible weight, and the suitcases of chocolate I always



- * Faculty Student Relays & Contest
- * Low Rider Car on Display * Paperback Book Sale

Mest

Ready Mix

Wayside Ramblers

STREET SET

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- * KSM Radio Remote Broadcast * Children's Art Display
- * Bake Sale
- Carnival Games Dunking Booth
- * Kiddyland
- * Puppet Show
- Salad Building Contest
- * Health Food * Clowns - Mirnes
- Ceramics Sale
- Art Sale * Cultural Foods
- * TV Raffle * Blo-Rhythm Charts

LIVE ENTERTAINMENT Chamber Singers

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and much, much more!

Fashion Show - Talent Show Friday, May 7 - 7 pm \$3.00

Soui - Disco - Reggae - Dance

May 6th, 7th & 8th 11-5 p.m. Palomar College 6th Annual Mayfair

Country Paradise

The Budgets

TIMBER

San Marcos Campus. For information call 744-1150

Listen to KSM99, KKOS, and Pock 92 for more details

Sen., May 9, 10:00 a.m.—6 p.m. Scottish Rite Temple 1895 Camino del Rio, South - Mission Valley





KROY

The Fine Art Store

READER'S GUIDE TO

leff Smith: commentary is by lonathan Saville and Jeff Smith. Information is accounted by Jonathan Saville and Jeff Smith. Information is accurate according to material given us but it is always uses to phone the theater for any last-minute changes and to inquire about ticken availability. Many theaters offer discourts to students, senior citizens, and the military, ask at the box office.

CATCH ME IF YOU CAN
Centerstage Productions is staging
this three-act mystery comedy about
an advertising man who calls in the a young woman enters and, against his protests, insists she is his missing wife A prest comes along and claims she is speaking the truth. (Sm.) Crossmont Gardens, 5480 Marengo Avenue, La Mesa, through May 22. Frisky and Satuday at 800 pm. For information call 469-8119.

Gaslamp Guarter Special Tour

An Evening Escapade Friday, May 14 & Saturday, May 15

- Walking tour
 Sefreshments
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DEATH OF A SALESMAN
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sacret light moments. Ron Ranson's tri-level sec coatributes well to the coveral atmosphere of the production: in particular, his use of the Lyceum Theatre so do brick wall as a backdrop that minors the increasing series of enclosure in the mind of the play's protagoniat. Sally Rosen Thomas conturnes and Willia Marin Day is serials effect. And although the playwright his hard with his themsticsimilar effect. And although the playwright his hard with his themstich hammers and litters the stage with cheap tricks posited at lear ducts rather than at the solar pleass, the Rep-has achieved a genuinely moving piece of theater. (Sm.) Lyceum Theatre, through May 30, Tuesday through Sunday at 8,00 p.m. Matinee Sunday at 2,30 p.m. quickly between emotional highs and lows, often in a single scene — or in the care of Mily's lower hate — or in the care of Mily's lower hate — or in the care of Mily's lower hate — or in low serrorsk, and one of the strengths of Douglas Jacobs solid direction is needed to exhibit a single properties of the serrorsk hat of the common single of each scene with remarkable clarity. He has also stressed the play is emphasis that not only fills out this other mighted dimension of the

DOT 16 DITES ALL CAPT COPE.

The islandists will private price of the control of

gesture — one that conceals the intricecy of the designs themselves. The overal effect is sharp, unclustered clarity, And although Galfiney's emphasis in on ensemble work, at least half the cast perform solos during the evening. Talent abounds. In song after song, Talessan Shareef E-Aurini chemosalates his impressive range as a performer. Spranky Mawwelth Fringle, E-Bundy McAwelth Fringle, E-Bundy McAwelt Magnetic Magnetic Manual Shinker Magnetic Magnet

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THE DRIVENAGE PLANS PROPER PROPER PLANS PROPER PLANS PROPER PLANS PLAN

FEFU AND HER FRIENDS
The Marquis Gallery Theorer offers
Maria Forne's play about the 1930s,
which moves the audience rather than
the scenery. The play surveys the

dreams and demands of eight women as they meet over funch to discuss the formation of a fermined causasion of the contrastion of the causasion of the same, tability as four "through Fefs is house." Directed by Roand Marquist, the cest is headed to the causasion of the

A fresh adaptation of HUNCHBACK of Notre Dame

emphase that not only files out the other neglected femission of the darma but also provides releft from to otherwise unrefiring luggings downwall. These letter are given correlling expression by actor Bill correlating relegancies by actor Bill correlating relationship to the provides of the role in less supprisculable, they and less dated by events than is usually the case, but his performance allithilly embodies be intuitive conflicts and terminan spopul away of the mid-give conflicts and terminan spopul.

In other perfor resource, RS Massa is financiate as Willy 'b belowed' son Biff Massa matches Dumann's subrenzle insuferzables, and their many uerbal exchanges are the core of the production. RS Bart performs double-duly as Hap. Willy cother son. Bart's characterization makes Hap appropriately unifolded to come users give the production some uncertainty gives the production some uncertainty.

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The International Bleam Solate Bit and
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improvisational concurdant, other an improvisational concurdant, other an evening of cornedy every Menday
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The International Blend Salad Bar and 8:30 p.m. For informatic 284-9603 or 287-6718.

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JOE EDG 19

THE HUNCHBACK OF NOTRE
DAME
The Lamb's Players' Theatre offers an
adapted version of Victor baggin's
classic skip of benalty and the beast
— of the hidocusty deformed
belistinger of Note Dame and his love
for the gipps gif Exmension Set arried
the rick instruum, and pageantry of
fifteenth-century Patts, the story
connection beautiful belians to be seen as to

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prepared by local chef Frank Plazza, is available at 11:45 a.m. Gaslamp Quarter Theatre, through May 12: Wednesdays, lunch at 11:45 a.m., curtain at 12:15 p.m.

MSALLANCE
The Old Globe Theater concludes its current season with Coops Bernard Shaw's connect of Barraly resistancing a. Charles of Barraly Charles of Barraly Charles of Barraly Barral Barral Barral Barral Shart Sh

MOBY DICK REHEARSED
The Old Globe Theatre stages Orion
Webes's adaptation of Herman
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Lawtence Welk Village Theater, 8860
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MGH TOF JANUARY 16TH
The States Community Thater offers the Ayri Mand controlled the Ayri Mand Mandal the Ayri Mandal Mand

NO EXIT The UCSD Department of Drama presents Jean-Paul Sartre's one-act play, a "philosophical melodrama" set

MY FARL ADY

The Larence Web Willage Theatre is staging the Lorens and Loove is staging the Lorens and Loove Shaws a control, Plyamalion, without Shaws a control, Plyamalion, without Shaws a control, Plyamalion, with Danced All Flight, "On the Steere Shaws a control, Plyamalion, with Charles and Charles a Death of a Salesman

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Northern Red Usasi. Visit of print Northern Red Usa

7:15 p.m. Matinee Wednesday and Sunday, funch at noon, curtain at 1:15 p.m.

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Simpson's directorial choice—to those down the play and round out its essentially cardibuard characters—adds a richness of ambiguity to the overall teature of the drama. It becomes a world of coutle bind" messages. One sides with Drap-richesty, but one also understands in clear the case of the country of

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Since the moment some ten years ago, when he stood Moscow, stage to accept the dealering appearageous Russian authories, pained Mohalla Robert has, on in prove his victors in virtually every minor combail in the work. As a performent, the Times, London, said Decombines "rountain leview with princely self-design The L. A. Times calls him a phenomenal artist," Weshington Shar and "a way a privilege to."

Tickets at UCSD Box Office, 452-4559

she is fighting against. The cast for Nut-is first rate. Dressed in Christine Shapiro's on-the-mark costumes, sevey member of the cast performs with a remnakulo dayere of assurance. Esreciails Berburar Murray as Oraper's mother Rose. Drager: played striflingly by Donna Walferh and the carmands of jumpy parendia. althe carmands of jumpy parendia. why, Murray plays her has control a terrifling insection. Box of the carmands in the carmands of jumpy parendia. sulty. Minist plays her chalacter with a terming next that Name of the control of

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The Lyric Dinner Theatre offers the Rodgers and Hammerstein musical based on Lyrin Riggis 5 play Orient Chrow the Lifacts, about Oklahoma in the days just after the turn of the century, and just prior to the territory, and just prior to the territory, and just prior to the territory. The besting present skelbrook. The musical—with such sounds are Office Will Say, Wer en Love.—a directed by Jack 1 jugit. who was a performer millow.

Theater Directoru

LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445

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296-0082

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POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive. Point Loma 222-6474 x248

SAN DIEGO JUNIOR THEATRE Casa del Piado Theatre, Balboa Park 239-8355

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 779, 2700, 276

Fred Righy is the choral director, Tim Danitschek is the scenic designer, and Liz Wunsch is the contume designer. (Sin designer, China University of the Conner Theatre, through Junic 6: Wednesday through Saturday, dinner at 6:30 p.m. curtain at 8:00 p.m. Matinee Sunday, Junch at 11:30 a.m. curtain at 1:00 p.m.

custion at E00 pm.

ORLAHOMA:
The Pine Hills Louge stages the
Rodges and Mammerstein musical,
which features such songs as OTA
that a Beaudin Morning. "People
that a decided Morning." People
control of the Pines of the Pines of the
the Pines on Top," and the site song,
Custahoruni "Tude Crackers directs
an all-Julian cast whose members
include Camerer Thomas as Laurey,
Michael Hall as Custy, Scott Riviney, as
Julian and Tuney Zelomba as Adu.

Sykis Kalias and Howard v. narg ex-sechescal advisors for the production. Pat Graf is the stage manager. (Sm.) Marina Vista Center, Eighth Street and Imperial Beach Boulevard, Imperial Beach, Friday, May 7 through May 22 iFriday and Saturday at 8:00 p.m. For

Annie, the "Cain't Say No" girl. Lorna Jack is the musical director for this production. The musical is preceded by a bathecuse buffet cooked outdoors in the mountain air of Julian. Pine Hills Lodge, Saturday, May 8 through July 24: Finday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

THE PRICE
The San Depute Little Theatre
concludes to 1981-62 essens with the
dama by Arthwelline Witten in
1966, the play examines the
relationship between two estames the
relationship between two estames
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policiental — as they return to their
selectionship of the play examines the
policiental — as they return to their
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the form the play of the
belongings. Under the direction of
Christopher R on members of the
cast for this production are Lissa
and All Chastlers.

pre-curvilla Chiesel Cortes Pre-curvilla Chiesel Cortes Pre-curvilla Grand Chiesel Cortes Pre-curvilla Grand Chiesel C

is Prince Charming, Jessica Sheridan is Witch Hex. and Nicole Troche is the ediquent. The seven dwaffs respectively, are Rivala's Sandler (Doc.) Fersons (Sleep.) Matthew Mayfield (Sincep.), Jenny Alexander (Bashful), Jenny Alexander (Bas Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00

SPONTANEOUS COMBUSTION

SPORTANEOUS COMBUSTORY Spike Someration's improvisational comedy group, which takes suggestions from the authence end often turns them isso very lurns concept, comment to tradition of concept, comment to tradition of concept, comment to tradition of Someration—In the survival Someration—In the survival Comments of the survival survival survival comments of the survival sur

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surface to have a perfect in flewies corners. Cladys, it agent, believes this and agscandal magazine reporter interview. Before he armen may buddy of Duncan's sid a visit. Seen eiter Duncan side turns up to reclaim in Escopades follow, involving from possoned deniles to R

TEXURE JECINAS
As part of its Second Annual World
Econocidus of online of the Education Conference the
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WORENS OPEN THEATE
SHOWLOSE
The Wing Cale offers an excring of
open theater, "enceed by Marly
Nathy, has owner interested in
performing corred, improvision,
performing corred, improvision,
monologists, and storpeting, while
the direct theater at mosphere of the
Wing Cale women are encouraged on
eight Perform southers of up to the remuses
in eight Perform southers of up to the remuse
in eight Perform southers of up to the
Storpeting of the Cale
Storpeting is no rover charge for audiences. Wing Cafe, 2753 B Street. San Diego, Friday evenings at 7:30 p.m. For information call 239-9906 or 280-4648. My earliest musical idols were drummers. As a seven-year-old student of the instrument, I sat cheefingthy through many cheefingthy of jaze drumming as my father, a drummer and big brand leader on the East Coast during the Thormy Downey/Remy Coodman en; player of thorms Goodman en; player of thorms Goodman en; player of them Downey/Remy Coodman en; player of the Downer of the Downey/Remy Coodman en; player of the Down

He had the fastest hands in the world, I flought, and I aspired to be just like him. Just like him j

became more complex has made him somewhat of an administration of the control of

have a nostalgic soft spot in my heart for Rich — rude blowhard that he is — and an ongoing appreciation of his considerable stick skills. Rich and his sixteen-piece band will invade

sixten-piece bard will imode the dymansium as Southwestern College for a concert Saturdyn night. In other concerts this week, the Drugs will be as ISSUI's Montenums Hall tonight. Thursday, for one show. I happen to be one of those who will be added to the concert be added to the control of the control of

art-rock and pass-rock bands that ghated the scene in the out of the ghated the scene in the out of the ghated the scene in the control of the ghated ghated the ghated gh

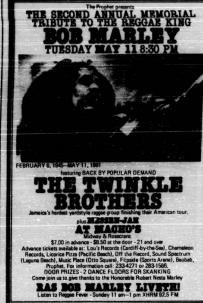
Returning to the scene of their last San Diego concert is the group Cheap Trible. I have never been a big fan of this band. Their attempt at a diversity of image types within the group cheap Trible and their start, the middiff-budging, straight-arrow, certified public accountant, the wardcy, sany pop art clown, et cetera's always seemed self-conciously silly ward to be a seemed self-conciously silly ward to be a seemed self-conciously silly with the seemed self-conciously silly ward to be a seemed self-conciously silly ward to seemed self-conciously silly ward to be a seemed self-conciously silly seemed self-conciously silly seemed self-conciously silly seemed self-conciously silly self-conciously silly seemed self-conciously silly self-conciously self-conciously silly self-conciously silly self-conciously silly self-conciously silly self-conciously silly self-conciously sill

them for a couple decent color TVs. this same bill are the kegendary Chandat Burry (for my kegendary Chandat Burry (for my kegendary Chandat Burry) (for my kegendary Chandat Pall, the "har, go away"-inspiring Joan Jeft and the Blackbearts, and, just added hold onto your seals). Sussan layach (P). Aside from Berry, the only reason to altered this shown on the color of more than 1200 Fourth of July shows is at year alone, as well as pyrotechnic credits include the production of more than 1200 Fourth of July shows is used as pyrotechnic activates and seal of the commodities of billings and international sporting events, and the American Bicentennial, for which they exploded five Liouvient the Constituted on next supplied.





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GIVE

YOUR HEART

-

(continued from preceding page) barges of fireworks near New York City. These guys are good at this, and their show should be worth more in terms of entertainment value than the combined "talents" of the showcased performers. Also on Saturday, the Allen Vizzutti Band will play at SDSU's

Backdoor.

For you real and imagined shitkickers, a show on Sunday promises to be the biggest country attraction in a while. Sharing the bill for a concert at the Big Oak Ranch and Frontier

Town in El Cajon are Mickey Gilley and Johnny Lee. Gilley of course, is the owner of the three-acre country-western nightclub in Pasadena, Texa-(near Houston) that bears hi name and was featured in the name and was featured in the film Urban Coutoby.
Predictably, that movie made Gilley's name negotiable, and he's been cashing in ever since by touring with his peculiar brand of honky tonk music. He's just okay, Lee, on the other hand, sang the tune from that soundtrack which was played ad nauseam for months afterwards. "Looking for Love (in All the Wrong Places)," and which is notable only for the number of impromptu take-offs it has spawned i"Looking for Whales in All the Wrong Places." Looking for Wildebeests t cetera). Lee's is a negligible

talent. Sunday will also have South Sunday will also have South African Hugh Masekela and His Afro/Jazz Rhythm Band in Balbua Park's Starlight Bowl, You might remember having heard Masekela's trumpet on his hit record, "Grazing in the in that school's theater. On Tuesday night, Macho's will host the Second Annual Memorial Tribute to Bob Marley, featuring the **Twinkle** Brothers, Jamaica's hardest

tour.

Closing the week is the Peter Sprague Trio, consisting of Sprague on guitar (he's worth seeing and hearing over and over). John Leftwich, and Kevin Koch. Their performance will be Wednesday morning in the Mira Wednesday morning in the Mira Costa College Theatre.



Tom Brechlein-Drummer Mike Miller—Guitarist Leon Gaer-Bassist

Ken Shima—Keybourdist SATURDAY MAY 8, 8 pm **BACXDOOR**

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6



Grass," many moons ago, as well as on the Bynds hit, "So Wo Want to be a Bock and Roll Star," Joning Meeter Second Annual ECC World Econoculture Conference are the West Goast Laze All-Stars, the San Diego Janz All-Stars, regige group, Meesen-Jah, and the African Dance Broupe. In the only other Sunday concert of any significance, trumpeter or any significance, trumpeter rose installment of San Diego.

Bryant Allard will headline the next installment of San Diego City College's "Jazz Live" series

International Head

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L.A. FOUR

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\$35 per person. For reservations and further information, call 459-1404.

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The Dregs: GDSU's Montezuma Hall, tonight, Thursday, 8 p.m.

Pete Shelley, Paladins, and Detente: Bacchanal, tonight, Thursday, 9 p.m., 8022 Claire Mesa Boulevard. 560-8069.

Terry Gibbs and the Butch Lacy Trio: Blue Parrot, Friday and Saturday, May 8 and 9, 9:00 p.m., 1298 Prospect Street, La Jolla. 454-9131.

Cheap Trick, Chuck Berry, and Joan Jett and the Blackhearts: Diego Stadium, Saturday, May 8, 3 p.m., Mission Valley.

Allen Vizzutti Band: SDSU's Backdoor, Saturday, May 8, 8 p.m 265-6947.

Gymnasium. Saturday, May 8, 8 p.m., 900 Otay Lakes Road, Chula Vista. 421-1180.

War: Bacchanal, Sunday, May 16, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

UFO, Mechanix, Aldo Nova, and Stranger: Sports Arena, Tuesday, May 18, 8 p.m., Sports Arena Boulevard, 224-4176.

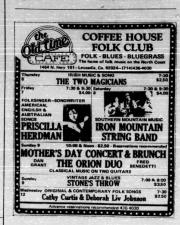
Dan Hicks and Maria Muldaur: Bacchanal, Wednesday, May 19, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

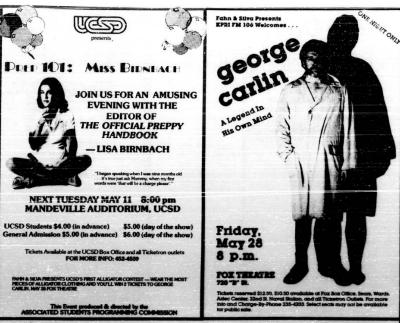
11 p.m., 8022 Clairemont Mesa

Amphitheatre, Sunday, June 6, 2

The Clash: Golden Hall, Saturday, June 12, 8 p.m., Community Concourse, downtown, 236-6510.

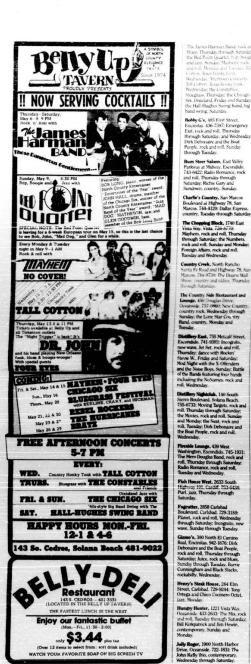


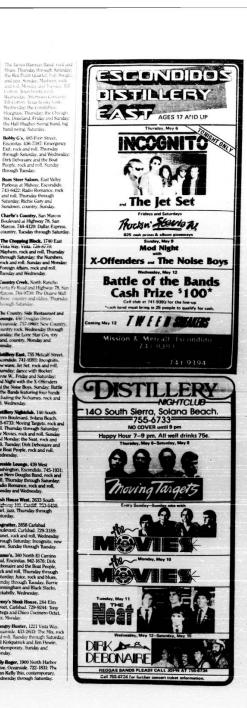




Luckenbach Productions With Fahn & Silva Presents KSON







Kooter Brown's, 656 First Street. Encinitas. 942-2980: Dr. Duke, rock and roll. Friday and Saturday, and Sunday afternoon.

Monterry Jack's, 11940 Permardo Plaza Drive, Rancho Bernardo. 566-2400: Larry Page. contemporary, Thursday through Saturday; the Russ Kirkpatrick Band, rock and country rock, Wednesday.

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935; Richie Hunt, contemporary, Friday and Saturday; Nick of Time, Normandy, 215 North Hill Street, Oceanside, 722-4724: Ginger and the Sharks, rock and roll, Thursday through Saturday; Frenzy, rock and roll, Sunday and Monday; the

Forks, rock and roll, Tuesday and Oakvale Lodge, Lake Wohlford.

749-3193: White Lightnin' Express, country western, Friday and Saturday evenings, Sunday afternoons.

Oakvale Resort. Lake Wohlford. 749-3193: Kurtis Fargo and the Spurs, country, Sunday afternoo Old Time Cafe, 1464 North

Highway 101, Leucadia, 436-4030: The Two Magicians, Irish music, Thursday; Priscilla Herdman, American, English, Australian folk American, English, Australian folk songs, Friday; the Iron Mountain Stringband, Southern mountain music, Saturday; Stone's Throw, vintage jazz, blues, and rock, Sunday; Old Time Hoot Nite, Tuesday; Cathy Curtis and Deborah Liv Johnson, original and contemporary folk songs, Wednesday,

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: Telegraph Canyon, country, Wednesday through Saturday.

Poseidon, 1690 Coast Boulevard, Dei Mar. 755-9345: Poison Ivy, rock and roll, Friday and Saturday.

Poway Mine Company, 12375 Poway Road, Poway. 748-7296, 566-2070: The Johnny Almond Rhythm Revue, rock and blues Wednesday through Saturday

Reuben's, 2515 El Carnino Real, Carlsbad. 434-1766: Blue Skies, contemporary, Tuesday through Saturday.

Rogue Stills, 9850 Carmel Mountain Road, Penasquitos. 578-2144: The Duane Wall Show country and oldies, Monday and Tuesday.

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124: Lisa Kanny, classical piano, Thursday, Molly, contemporary piano, Friday and Saturday, Feet on the Wheel, folk and contemporary,

Tuesday; Laura Jackson, originals and folk, Wednesday lunch. Scott Turchin, contemporary, Wednesday, classical and folk guitar during lunch, seven days.

Stage Coach Inn, 1865 Vista Way, Vista. 724-9090: Cactus Jack, country, Wednesday through Saturday and Sunday afternoon.

Tequila Flats, 3296 Mission Avenue. Oceanside. 757-7757: Dakota, country rock, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information.

Triton, 2530 South Highway 101, Cardiff. 578-6440: The Movies, rock

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Rick Backus and Harmony, progressive country rock, Thursday through Saturd

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032: Hot Shot, rock and roll, Thursday through Saturday; Bratz, rock and roll, Sunday; Danny Holiday, rock and roll, Wednesday.

Whiskey Creek, 14240 Poway Road Poway, 748-7531: Coyote, country western. Wednesday through Sunday, White Lightnin Express, country western, Monday and Tuesday.

Whishry Flats, 1260 West Valley Parkway, Escondido, 745-8640: Don Livingston and Timberline, country, Tuesday through Saturday; Off Limits, rock and roll, Sunday and Monday.

Beaches

All The Way Inn. 4240 West Point Loma Boulevard, Loma Portai. 224-8282: The Ram Band, rock and roll, Wednesday through Sunday





DEVOCEAN

Thursday, May 6



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MAY 15

MAY 30

JUNE 6

Atlantis, 2595 Ingraham Street. Mission Bay, 224-2434; Roberta Linu and the Skyliners intemporary. Riesday through

Rahia Relle, at the dock, Rahio Bahia Belle, at the dock, Baria Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551; Main Street contemporary dance music, Friday and Saturday.

agu Saturiay.

Bahia Hotel, 1988 West Mission Bay Drive, Mission Bay, 488-1653.

Mercekes Room: Ryle Lalbine, contemporary, Riesday, Jornathon Von Brans and Yesterdays, Elvis impersonator, Wednesday through Saturday, Plano Bar Buddy Reed, Liesday through Saturday, Plano Bar Buddy Reed, Liesday through Saturday, Rob MacLevel, Sunday and Monday.

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-5822; Red Line, rock and roll, Thursday; rock and roll, Friday and Saturday, call club for information.

Cuts for information.

Blue Parrol, 1988 Prospect Street.
La Jolla, 484-9131: The Peter
Scengule Quarter, iazz, Thrusslay,
Terry, Gibbs with the Butch Lacy
Tro, jazz, Frisher and Saturday, Bill
Ryle and Shep Meyers, jazz,
Sunskay the Bill Hunter Irio jazz,
Monday the Roe Marillo Quartet,
jazz, Thesday, the Bill Quartet,
jazz, Thesday, the Bill Oquartet,
jazz, Wednesday.

Caravaggio's, 3205 Michray Drive, Point Loma, 222-0541: Phil Beeber light classical and contemporary guitar, Friday and Saturday.

Casa de Loma, 1304 Rosecrans Street, Point Loma, 224-3925; Rick Erlien, blues, Wednesday and Thursday; Sharon Boyd, country, Friday and Saturday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Linda Parra, contemporary, Tuesday through

Chuch's Steak House, 1250 Prospect Street, La Jolla. 454-5325: The Bill Coleman Quartet, Jazz, Thursday through Sunday.

Dooley's, 2901 Nimitz Boulevard, Point Loma. 224-6628: Nightline, contemporary dance music, Friday and Saturday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Joe Marillo Quartet with Moqui Graham, jazz, Thursday throu Sunday, Ron Satterfield Quart jazz, Tuesday and Wednesday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-4010: People Movers, contemporary, Tuesday through Saturday, Triple Play, contemporary. Stunday and

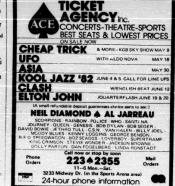
Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611: One Plus One, contemporary, Tuesday

Islandia Hotel, 1441 Quivira Road, Mission Bay. 224-3541: Live entertainment, Tuesday through Saturday, call club for information.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270 3220: The Nornads, rock and blues Tuesday through Thursday; David









KGB-FM in association with Missing ERSONS IN THEIR SAN DIEGO CONCERT **DEBUT** Friday, May 14, 8 p.m. California Theatre Tickets \$8.50 on sale at Sears, Wards, Aztec Center, California Theatre (night of concert) and all Ticketron outlets Tickets purchased for April 23 will be honored on May 14



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A Bowl of Hot Soup, Our Salad Bar and Hot Cheese Bread \$4.95

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Tender Slices of Beef Stacked High with
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Tomato, Avocado and Strips of Bacon,
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Crab Meat Covered with Melted Cheddar an Jack Cheese. Topped with Chopped Onions

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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

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Delicate and Moist, Done to Golden Brown
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A Giant Seafood Delight of Shrimp, Crab
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Guacamole Burger
It's Loaded and Messy, Served on Grilled
Sourdough with Lettuce, Tomato and
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A Variety of Garden Fresh
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Le Chalet, 5046 Newport Avenue. Ocean Beach. 222-5300: The Untouchables, rock and roll, Thursday; rock and roll, Friday through Wednesday, call club for

The Lost Knight, 4873 North Harbor Drive, Point Loma. 223-3632: The Jimmy Corsaro Ensemble with Susan Mosher, jazz,

Namday's, 2966 Midway Drive, Lorna Portal 224-2401: The Automatics, rock and roll. Thursday, Colour, Latino, Priday and Saturday; Ira Cobb's "Jazzbo" Disscland Brand, Disscland, Friday happy hour, the Soring Set, big Band swing, Sunday aftermoon, Hector Valle Salas Band, Salas, Sunday eseming, the Vimible Brothers, region, Toodshi; "Need Sonders, rock and roll. Weinfosdly;

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Forecast, rock and jazz, Friday and Saturday.

Moby's Deck, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma. 226-1871: Mike Sanders, contemporary, Thursday through Saturday.

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 488-9598; Nite Flight, rock and roll, Thursday through Sunday; Hubert, rock and roll, Monday; the Bitz, rock and roll, Tuesday and Wednesday.

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

Old Pacific Reach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Jim Hawley, contemporary, Wednasdly through Saturday; the Critters, contemporary, Sanday and Monday; the Rollers, rock and roll, Ruesday.

ndos, 8980 Via La Jolla, La Jolla. 57-5568: Tuesd Smalers, reck

Saslan's, 4250 West Point Loma Boulevard, Loma Portal, 223-9158; Summer Breeze, contemporary dance music, Friday and Saturday.

Wienerwald, 1770 West Mission Bay Drive, Mission Bay. 226-9657: Phil Beeber, classical and contemporary guitar, Monday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: Portland Makai, contemporary and rock, Wednesday through Saturday; the Automatics, rock and roll, Sunday; Moxing largets, rock and roll, Monday and Tuesday.

San Diego North

The Abilene Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Richie Gary and Sundown, country, Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont. 276-2240: Flyweil, rock and roll, Tuesday through Saturday.

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

Saturday.

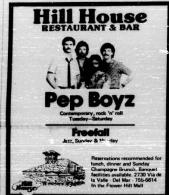
Bacchanal, 8022 Clairemont Mesa
Boulevard, Chairemont. 560-8022;
Pete Shelley, rock and roll, the
Palsaline western and bop.
Thurs... Bratz, rock and roll.
Finday in Saturday, rock and roll.
Sanday. I have day, all club for
inform... Proceed by rock and

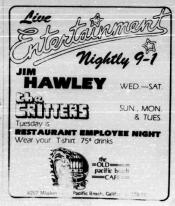
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Butterfield's Sheraton-Harbor Island Hotel 1380 Harbor Island Drive -291-2900





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

Black Angus, 10370 Friars Road, Mission Valley, 563-5862: Bogart, top 40, Tuesday through Saturday

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033: Brian Connelly, Irish music, Wednesday through Saturday; Jim and Theresa Hinton, Irish music,

Bunbury's, 9905 Mira Mesa Boulevard, Mira Mesa, 578-8666: The Critters, contemporary, Thursday through Saturday.

Cunningham's, 7094 Mirarnar Road, Mira Mesa. 578-1216: Flyz rock and roll. Thursday through Saturday; Artisan, rock and roll. Tuesday and Wednesday.

Edwin's Continental Cuisine Miramar Road, Mira Mesa. 271-7020: Mirnette, Continer ballads, Friday and Saturday.

Flanigun's, 5373 Mission Center Road, Mission Valley. 291-8635: Dallas Collins, rock and roll, Thursday through Sunday.

Gold Coast Lounge, Town and Country Hotel. 500 Hotel Circle North, Mission Valley. 291-7131: Gary Music Co., jazz, Tuesday through Saturday.

Hall Bahs, 824 Camino de la Reis Mission Valley West. 298-2010: Gizalah, with Hashim on drums, Middle Eastern music and belly dancing, Tuesday through Saturd

Heliday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Elements, contemporary, Tuesday through Saturday.

Meak's, 10475 San Diego Missio Road, Mission Valley, 563-0060: Figgi and the Bilitz, top 40, Monet through Saturday; rock and roll, Sunday, call club for information

Monterey Whalling Company, 887 Carnino del Rio South, Mission Valley. 291-1039: The Siers Brothers, 60s rock and Beatles

Pal Jeey's, 5147 Waring Road, Allied Cardens. 286-7873: Fro Brigham's Preservation Band, Divisional Preservation Band,

The Patriot Game, 5353 Mission Center Road, Mission Valley. 296-8714: Tara, traditional and contemporary Irish music, Wednesday through Sunday, in

and Theresa Hinton, traditional Irish music, Tuesday.

The Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: The Naki Ataman Trio, contemporary international

dance music, Tuesday the Saturday.

The Playboy Club, 425 Carrino del Rio South, Mission Valley. 296-8588: Cabaret Room: The Dansations dance revue, Thursday



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Oh! Ridge

Barker and Orr



through Saturday; Julie Miller and Jewell, Las Vegas-style revue. Tuesday and Wednesday. The Playmate Bar: Jon Sandoval, contemporary piano, Tuesday through Saturday; Bruce McKeithen, contemporary piano, Sunday and Monday.

Sunday and Monday.

Signit. 1,110 Burno. Averuse. Bay.

Park. 275-3995: The Pappies, rock and roll. The Tenteration. rock and roll. DPCX: rock and roll. Summiss. country rock the Paladins, western and bus, Prinday. The Bonday. Rock and roll. Saharday. dance to recorded nove 4cm music. Sanday; the Joneste, rock and roll. Saharday. dance to recorded nove 4cm music. Sanday; the Joneste, rock and roll. The Kids. rock and roll. The Ridge Country rock. Plantage Country rock, plus guests.

Wednesde, March. 2015. Prinday. Country rock, plus guests.

Wednesde, March. 2015.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: The Kirk Bates and Tom Williams Duo, contemporary, Wednesday through Saturday.

Stadium Club, 6065 Fairmount

Gorge. 282-3286: Diamond Reo, country bonky tonk, Friday and Saturday.

Tie Leo's/MEra Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461: Melissa McCracken, contemporary. Wednesday and Thursday; Peggy Spye, contemporary, Friday and Saturday.

Tio Lee's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Bill Frey, contemporary, Tuesday; Peggy Spye, contemporary, Wednesday and Thursday; Melissa McCracken

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Forward Motion, top 40, Tuesday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego. 264-5797: Live jazz, Wednesday and Thursday, call club for information; Clean Sweep, Jazz, Friday and Saturday, jazz jam session, Sunday; Time Piece, jazz, with talent show,

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010: Oh! Ridge, contemporary and comedy, Thursday through Saturday, the

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Bring your cello!
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Open every day
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Bodie's, 6149 University Avenue, East San Diego, 583-5700: Bitter Creek, country, Thursday through

Calliope's, 2927 Meade Avenue, North Park. 281-2610: Flamenco music and dancing, Thursday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572: Shuffle, rock and roll, Thursday, through Saturday, Barker and Orr, contemporary, Sanday and Monday, Ohl Ridge, contemporary and cornedy. Tuesday and Wednesday.

Wedinesday.

Drowey Maggie*a, 31st Street and
University Average, North Park.
298-8584 Mile Posell, country,
folk, and originals, Thursday, Armi,
Levin, casy listening warely, early
evening Friday, Feet on the Wheel,
contemporary and folk, Priday
evening; Dennis Debler and Gary
Grisson. folk. country: Shurtday,
Backstreets, folk and originals.
Saturday evening; Zmirox, klezmer
Saturday evening; Zmirox, klezmer Saturday evening Zmiros, Idea music, Sunday; Old Time Hoot Night with Lou and Virginia Curtiss, Monday; Richard Free Curtiss, Monday, Fochard Preeman bluegrass, folk, and originals, early evening Tuesday, Siamsa Cael Ceili Irish Band, Tuesday evening: Les Tray Shieks, folk and originals, earl evening Wednitsday, David Kendall.

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

Phaelalla What, 308 University Asenue, Hillcrest. 297-3017: Epicycle, Latin jaza, blues, fusion, Tassaky, the Fluuricanes, blues. Wednesday and Thursday, King Biacuit Blues, blues and frightm and blues, Friday and Saturday.

Ny Rich Unde's, 6205 El Cajon Boulevard, East San Diego. 287-7332: Live rock and roll, call club for information.

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

Prophet Vegithelian Restaurent, 4461 University Avenue, East Sa Diego. 283-7448: Lori Bell and Shep Meyers, jam, Thursday, Saturday, and alternate Sundays the Orion Guitar Duo, classical guitar, Wednesday, Priday, and alternate Sundays.



ALL NIGHT OR SPECIAL SO SLANGUEDS

Tuesday, May 11, 8:38 p.m. Ragge with the

TWD(KLE BROTHER: Tribute to Bob Marley



Thursday, May 13 Special Engagement Reggee

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ing 4:60-7:30 p.m. Salsa dance 8:00 p.m.-1:00 e.m.

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Sheraton Harrior Island, 1,380
Harbor Island Drive, Harbor Island, 291-2900: Sundowner Leungte:
Stone's Throw, vintage jaze, blues, and rock, Tuesday through:
Saturday, Butterfield's: Cameo, with Jeannie Cheatham and Rick James, jazz, Tuesday through
Saturday, Butterfield's: Cameo,

Starting.

Sheraton Ian Airport, Sandpiper
Lounge, 1590 Harbor Island Drive,
Harbor Island. 291-6400: The
Johnson Twins Trio, contemporary
and variety, Monday through
Saturday, jazz jam session with
Jeannie and Jimmy Cheatham,
early evening Sunday.

Shisk Kahob House, 6360 El Cajon Boulevard, East San Diego. 583-7072: The Jemal Ensemble, Middle Eastern music and belly dancing, Friday and Saturday.

Seledad's, 425 West B Street, downtown, 232-7588: Harvey and 52nd Street Jive, 30s and 40s swing, Wednesday through Suturday.

Sorino's, 2201 El Cajon Bouler North Park. 296-1722: David Heikkila, variety, Monday throu Friday happy hours.

Teen Hum's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa, contemporary, Wednesday through Saturday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240: Ella Ruth Pigger, jazz, Wednesday through Saturday.

Tuko Hun's, 2551 University Assume. North Park. 255-9426: Hardines: Blangram Bard, Mangram, Thurnday, Ira Cobb's



Pennay unrough sastrates.

Caustry Busselas. 1862 Palm
Avenus. Imperial Beach. 429-1161:
Country Casanova, country.
Taesday through Saturday: Docktail
Beach. 50s rock and roll. Sunday
and Honolay.

Dasco Machina, 1862 Palm Avenus.
Imperial Beach. 429-1161: RPM, top
40, Tucsday through Saturday.

Duck's Cocktalls, 317 Third Avenue, Chula Vista. 422-1566: The Garry D Show, pop and oldies, Thursday through Saturday; Earline Reeves, piano bar, Sunday; Bill Daniel, country, Tuesday and

El Conquistador Hotel, Boulevare Agua Caliente 700, Tijuana. 1-70-668-64001: Baja Strings Fusion, contemporary. Friday through Sunday.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Leather and Lace, country, Thursday through Seturdey.

La Mass, 1441 Highland Avenue National City, 474-3222: Bob

FINAL 2 WEEKS! STONE'S THROW



TUESDAY-SATURDAY 9 P.M.-1 A.M.
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I that to admit it, but that's a pretry good ideal But this time size, please, don't chear!!! I know you gave all want to win. Not you do cope preparabil! O.K. You can entire in your obtain in the please of the plea

DEAR DAN

How come you re always holding your face in your picture?

Do you have a t-ortrache? Are you floating with guitar strings again? Or are you just bored? Wates matter?

DOR NY

DEAR PORKY.

Glad you asked My mother wants to know too. That picture was taken right after the boas told me about this great idea he read for our ads, something about a "Dear Abby" kind of column, and about how it would make me famous.

DEAR DAIL.
Do they sell Marshall equipment in Mount Pilot?
JON JUMP

DEAR JUMP.

Normally, we would not print a letter with as little redeeming social value at this, but you did include a real cute picture of vourself, which we unfortunately can't print, and besides, it was either this or make up a false little? Come on you gus, you can do better than Ina, right? So keep these cods and latters coming! YOUR PICENER, DAN

SPECIALS OF THE WEEK!

Ampag SVT bass head -300 watts All new Kramer basses in stock at denier costiliti Realiyiliiii New Unicord stage tape echo lused town unfluord stage tape eicho fused by Van Hallend School \$ 775 \$ 466 40% abo amp uil's newest 250-watt switching head! \$20 watt 4x12 asbinets \$1000 \$ 50%.
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GUITAR TRADER 565-8814

MacLeod, piano bar, Thursday through Saiurday; Art Hall, piano bar, Tuesday and Wednesday.

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

Royal Vista Inn. 632 E Street Chula Vista, 426-2500: Rex Paris. variety, Monday through Friday Eddie Preston, contemporary and country, Saturday and Sunday.

Westerner, 22 West Seventh. National City. 474-2919: Tony Mills and Crosscut, rock and roll, Wednesday through Sunday. The Wild Turkey, 5080 Bonita Road, Bonita, 267-2550: Live music, call club for informatio

East County

Antonio's Haclenda, 700 North Johnson, El Cajon, 442-9827: Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday

Big Oak Ranch, 1723 Harbison Canyon Road, Dehesa, 445-3047: Mickey Gilley and Johnny Lee, country, Sunday afternoon.

Black Angus, 1000 Graves Avenue El Cajon. 440-5055: Summerwine top 40, Tuesday through Saturday.

Blarney Stone H, 7059 El Cajen Boulevard, La Mesa. 463-2263: Sean McVicker, Irish music, Wednesday through Saturday, with Tom McMaster, Friday and Saturday: Brian Connelly, Irish

Sous Bill's, 9325 Mission Gorge Road, Santee. 448-9983: Country Justice, country, Thursday through Saturday; Jim's Bluegrass Jamboree Band, bluegrass, Sunday.

The Colypeo Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: Ron Morin, country, Thursday through Saturday.

Castaveges, 10757 Woodside Avenue, Santee. 449-6700: Sky High, rock and roll. Thursday through Saturday: Hot Shot, rock and roll. Tuesday and Wednesday.

The Diamond Lounge/Aunt Emma's, 1532 East Main Street, El Cajon. 442-7288: California Country Band, country, Friday and Schoolse.

Driftwood Lounge, 5286 Baltimor. Drive, La Mesa, 462-0533: Carl Simmons and Southern Comfort, country, Tuesday through Saturda Country Justice, country, Sunday and Monday.

Holiday Traile, 1951 Carriao Gorge Road, Jacumba, 766-4383: MB Sound, country, Friday and Saturday.

Parkway, El Cajon. 442-0517: Native Son, contemporary, Wednesday through Saturday.

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

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591: Cottonwood, country rock, Friday through Sunday

La Posada del Sol, 1221 Broadway El Cajon. 447-5665: Joe Stewart. country, contemporary, soft rock, Thursday through Saturday.

La Posada del Sol, 8238 Parlovay Drive, La Mesa, 462-2640; Joe Stewart, country, contemporary, soft rock, Wednesday.

Levenace *s. 596 Broachway, El Cajon.
442-9696: Jack Costanza and Gerri Woo, contemporary dance music. Huesday through Satunday. Fro Brigham's Preservation Band, Dinicland and vintage jazz, Sunday and Monday.



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448-8560: Bramble, country, Wednesday through Saturday

Mama's Mink, 533 East Main Street, El Cajon, 442-5573; Jimms Nixon and Downhome, country rock, Tuesday through Safurday.

Mickey D's, 9563 Mission Gorge Road Santee 448 9974 Nightrunner, country, Friday and Saturday, country jam session with Dehesa, early evening Sunday.

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854; Adul Tree, cool rock, Tuesday through Saturday; Electric Range, country, Sunday and Monday.

Organ Power Pizza, 3459 Imperial Avenue, Lemon Grove 463-6977: Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Retha Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111. Thumper, rock and roll, Tuesday through Sature Sky High, rock and roll, Sunday and Monday.

Reuben's, 5455 Grossmont Center

Straw Hat Pizza, 3637 Avocado Boulevard, Spring Valley, 462-6265: Rural Delivery, bluegrass and ballads, Friday.

The Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Printed Circus, rock and roll, Tuesday through Saturday.

Van Winde's, 10055 Mission Gorge Road, Santee. 449-0060: Johnny West and the Chaparrals, country, Thursday through Saturday, Michael Willes, contemporary and variety, early evening Monday and Tuesday.

Win Cody's, 240 West Main Street, El Cajon. 440-9247: The Stargazers contemporary, Thursday through



Performers listings are compile Linda Nevin. If you wish to be included, please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings ar

Country/ Country Rock

Gerry Baze and A Touch of Country: Mustang Club Bitter Creek: Bodie's Bluegrass Jamboree Band: Boss par-

Buegrass automa Bill's Sharon Boyd: Cost de Lorna Brambie: Magnolia: Multuneu's Cachus Jack: Stage Coach Irn California Country: Diornaval Lounge/Junt Erima's California Express: Barr X Ranch House

California Express: Bar X Ranch House The Constables: Belly Up Tuvern Cottonwood: Lutwink Houd Country Casanova: Country Burnykin Country Dick and the Soungle Bunnies: Spirit Country Justice: Boss Bill's Drillacood Lounge

Coyote: Whiskey Creek

Dakota: Tequila Flats Dallas Express: Charlie's Little Bit of Country Bill Daniel: Dock's Cocktails

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Kurtis Fargis and the Squars: (Adriach Resis) Richie Gary and Sundown: Milane Lunge, Barn Steev Saltors Michay Gilley and Johann Lee: Bu Quát Ranzh Manis Sander Hiral: Reaberts VI.2a Mesu The Bass Elithquirich Bandi. Menterry Jack S. Landerry Jack S. Manis S. Landers S. Land

The Lone Star County Band: The

Countryside Lounge MB Sound: Holiday Trails Ron Morin: The Calypso Lounge New Country: Country Side Lounge Nightrunner: Mickey D's Jimmy Nixon and Downhome: Marna's Mink, the Moongloa The Paladins: Bacchanat, Spirit Pony Express: Kentucky Stud



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Raral Delicerca Standard These Spring Valley
Carl Simmons and Southern
Comfort: Indiana of Learne Joe Stewart: La Posada del S Mesa, La Proada del Sol I

Tall Cotton: Pselly Un Tarym Telegraph Canyon: Porwrada Club Don Tennison and Country Plus: Red Dog Saloon The Duane Wall Show: Country

Country Dick and the Stuggle Bunnies Spart
Country Dick and the Stuggle Bunnies Spart
Crash Kailbert Dutter Horse
Barrie Cunningham and Black
Slacks: German
Drikt Debonairs and the Boat
People: Distillery Nighteliah
Biothy GS, German
Debote December 1998
Debote Johnny West and the Chaparrals: White Lightnin' Express: Oukrale The Doran Eire Bourne Band: The

The Mery Douglas Band: Firestale Rock & Roll

AdulTree: Night Out East Johnny Almond Rhythm Revue: Ducktail Revue: Country Bur Emergency Exit: Bobba C The Amber Band: Jolly The Automatics: Macho's Foreign Affairs: Chor The Forks: The Loans

Azzura and the Rocksways: Admir The Bank: Gatter Gardens

Incognito: Foscutter, Destiller

Frenze: Vermando Fuzer Phy Leading John Ginger and the Sharks: V The James Harman Band

Jet Set: Distillery East The Juneses, Neural The Russ Kirkpatrick Band

Label O: Spir Tony Mills and Crosscut: 11-

Moving Targets: Distillery

The Nomais

Prophet Ad Call Im The Puppies Start Push Loading Jone Radio Romance: Born Stort

Salver Preside Learne The Ram Band: Ul The Way Inn The Rathburn Band: Lendon: Opera Hance

Red Line: The Beach Club The Rollers: Old Pacific Beach Cafe The Roosters: Spirit Shuffle: Dee Masters

The Slers Brothers: Monteres

Tour de Force: Hondanariers

This Kids: Sper.

Sky High: Castaways, Park Place

Stress: Red Coat Itm

T-Birds: Headquarters Nightelub

The Whirlybirds: Spirit Wrathchild: Headquarters The Paladins
The Penetrators X-Offenders: Distillery East

Contemporary/ Top 40

The Untouchables: Le Chale

Amerage: Black Angus/Kearny The Naki Ataman Trio: Pavillion

Loange
Baja Strings Fusion: E!
Conguistador Hotel/Tijuana
Barker and Orn: Doc Masters
Kirk Bates and Tom Williams Duo: Springfield Wagon Works
Sue Berman: Su Casa
B.G.: Humphray's
Blue Skies: Reuben's: Carlshad
Bogart: Black Angus/Mission Valley
Jack Costanza and Gerri Woo:

The Critters: Old Pacific Beach Dusty and Melissa: Tom Ham's Elements: Holiday Irm/Mission

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The Johnson Twins Trio: Sharette

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The Amateur — The opening sa-quence, in which a band of Left-wing terrorists take hosiages at the Amer-ican consultate in Munich and attorra-ly execute one of them is prefit grip-ping. Subsequent developments, in which the victim's hereasted lover — a white in a victor is because lover—a institution and cryptographer for the CIA—defects his superiors and sets; out for eventual experiors and sets; out for eventual experiors and sets; out for eventual experiors as to be fur. (Example of the expenses seeing CIA agent and the Czechosłowakian security chell were both; going to be characterized as alticomatics of Estatethan Retature, out might have expected more to be made of that fact than merely their compensations on the confined as a second control of the confined control of th more to be made of that fact than merely their commenting not necessary merely their commenting on the concidence of 1). And the surmise enging will be an actual surprise only to someone who makes the mistaker of concises about CIA activeless. With John Swago, Christopher Plumer, and Marthe Keller, directed by Charles Janott 1982.

* (College, from 5.7)

Antonico Tromas 27 (College Actor S7)

America Gigolo — Pau Scinador's Direspons a sortad of a hyp-spiced present and antonico Sichard Gere, Lauren Hutton, Hector Etzondo 1980 (Auro Drive In, from 5/7)

An American Werewolf in London
— Such expectations of John Lands
as have been bred by ANIMAL
HOUSE and THE BLUES BROTHERS HOUSE and THE BLUES BROTHERS TORING PURPLE ON NO CONTRIBUTION OF THE REPORT OF THE THE REPORT OF THE ned and fornise. SM. there does year, and if or a top report and other than a find in a top report and other than a least and a discontinuous and a second continuous and a se

Arthur — Dudley Moore and John Greigud work a kind of magic whereby you don't quite notice, or don't quite care, what rancid old comic figures the millionaire playboy bachelor and the snorbish British valet truly are



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spoil the illusion.) And the frequency of funty lines keeps your mind off how little else tricre is in the script besides funny lines.— rately funny enough ruth to tell, to ment an out-loud laugh. With Liza Minnelli and Geraldine Etzgerald, written and directed by Steve Gordon 1981 " (Oceans-de 8)

The Deer Wildhin - A pro-administration of the process of the proc equally as happy to try his hand at being the new Garson Kanin or new Norman Krashn or new solindure Both these movies come across as mere stysisc exercises with no sense of conviction or purpose anywhere to be found BODY HEAT to be sure, is a sylistic exercise as much visually as shots, hanging from ceilings and roof-

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weehalty And Kasadari has Gooring Di-him at least the minimal studies of the minimal studies of the minimal studies of general-plot are from in smoon books. and or the cone-adoptation to get at the and and has the cone-adoptation to get at the studies of the cone-adoptation to get at the studies of the s

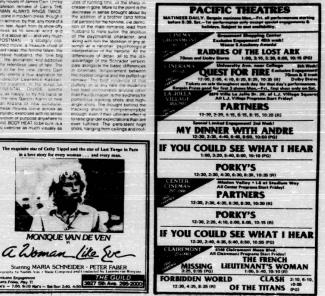
with Lora Monee and Cleratore Fire gendly after and serviced by Steph of Control 1881 and C

Chariots of Fire - Angiophilia er

Clairemont, from 5:7, Fiesta Twin, from 5:7, Rancho Bernardo 6, Sanlee Drive In, from 5:7, Sports Arena 6, Spring Valley, from 5:7)

contribution traceable directly from Loretta Lynn to the movie on her life — besides, of course, fict having lived it and their recounted it in that bastard letrary form, the as-told-to autobiog-raphy — is simply her felt presence looking over the collective shoulder of looking over the collective shoulder of the movemakers. This queenly pres-ence has evidently put them on their guard and on their best behavior, as they resist all temptation to editoriative about either the hard-life of the Ap-patachian coal country or the fast life of the country music concert circuit.







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Pig out with lauchs at PORKY'S 115, 330, 546, 800, 10:15 (R)

Franco Nero
ENTER THE HINUA
12:15, 2:15, 4:15, 6:15, 8:15, 10:15 (R)

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VICTOR VICTORIA 12:00: 2:30: 5:00: 7:45: 10:15

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PARADISE 12 20, 2 20, 4 20, 6 20, 8 2

Mation rewith are tall no mation for the grownups though Don Murray Date, very global as foeen, progressive supportive parents whose foeen progressive supportive parents whose foems promping and promping the parents who of the promping the parents who of the promping the promping the parents of the promping the prom Brilliant performances by Sissy Spacek who plays (and sings) the Lorenta Lyrin pain, Levon Helm and Phylia Boyens as her parents. Torming Lee Jones as her, husband, and, brightest of the bright Beverly, Diancels as Patis Cline Witten by D'Angelo as Patsy Cline. Written by Tom Rickman, directed by Michael Apted. 1980. "" (Mira Mesa Cinemas, from 5/7) Deathtrap - Corresty, thrister in the SLEUTH moid, similar for the aforesaid down to haring a writer of thriflets as its devices prolagonat, and to having so the support of the support of the thright and the support of the children of the support of the support of the Christopper Renee, Dyan Cannon, and three Worth adapted by Jay Presson Afeet from the fat Levin play charcial of the support of the Bernardio & University Towne Centrel Bernardio & University Towne Centrel Inity motifies introduced visually in the opening placetarium scene and is carried through in the twinking star decreations on Skeldas is bettroom ceiling and the princip of planets and considerations on Hewits bettroom wall. This symbolism is perhaps a little too blatant and the images on the whole are perhaps a little too blatant and the images on the whole are perhaps a little too that in the control of the symbolism of the procurs and parterly (or maybe if is, syst that David Watkins lighting of them is a little too frostly presigned). Significant little ten freesty antemptin. Flut maximing of these mages, and the ordering of them, and the joining of them into something smooth and solid, give you the assurance that you are watching a moviernaker who honestly knows what he's doing. 1981.

"" (Mira Mesa Cinemas, from 5-7). Bernardio & University Towns Centrel Death Wish B — Charles Bonson continues to run in Jad Loch Nover settled in Los Angeles (pernans he would have done better to select he could have done better to select he could have done better to select he could be considered and he daughter, still in stock that the country of the

Pantasia — The Daney studio's grand experiment, setting carnon secuences to she standards of classicularities of the wistordards of classicularities of the wistordards of classical control of the major (six states like a creative wistory assignment in the 6th grade your most when you issen to the recovery of the control of the control

Diseal for the Worder — Frederick Knorts Reparcial Intellect Foreign a stagile of provincial playmouth of the second for the second for

cell, Ry, Walnut, and Robert Com-rings, 1954. A subspension of an one of the of-(Occasios e, Parkay 2, Parka Bonnic Spens, Area & Universal Bonnic Spension Bonnic Emmanustic — A perturned chilichi-pisto oi erotica exported from France and bearing a rather vani-france and bearing a rather vani-cost di rema pieseuse. Actualy, the amorticas demonstrates of the piese whe of a Fronch aplomat in Southeast. Assist ely mostly on covious. Introduce amorticas resultante produces and exported in the various and control to capacitie in the various and south like. Wen. Sylvia Kristel directed by Just Jackin, 1978.

Endless Love Franco Zeffrelli's previous history of handling young people, in 90MEO AND JUBIET and BHO HELP SUN. SISTEM MUON and THE CHAMP, should raise prepared us for the measures specialeh of a Shields. She and her male lookalike

an evening with Lin & Larry Pardey Saturday, May 15, 1982 Two presentations: 3 & 8 p.m. Slide Boot Boot Presentation: Quetion a array resident of a read resident of a read althors resident of the part of the BREAKING ALL RECORDS! Eves.-7:00, 9:50 Mots/Sat., Sun.-1:30, 4:15 For ticket sales & further THE FINE ARTS 1818 Garnel Ave. 274-4000

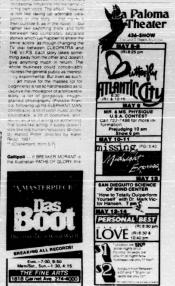
ness and fleeness of foot. With the long-delayed arrival at the Gallipol battlefront things finally pick up. The pian of viewing these climactic events as if through the innocent eves of the rookie soliders has insured director. Peter Wer to become bristlingly observant and invertise and discustor a highly watchable last counter a highly watchable last counter of rees With Mark Lee, Mel Gibson, and Bill Hunter 1981.
"(University Towne Centre)

Goodby, Emmanuelle Missey was a sea and representation of the con-servation of the control of the con-by-criteria for the control of the con-cept of active flar in the net med-change and active to the con-duction of the control of the con-lary a deversaries, and scene for and all oversamps, next scene for and all oversamps, next scene for and all oversamps, next scene for and all oversamps, and scene for a scene and the control of the con-most unbecoming Peer Par out 3 to most unbecoming Peer Par out 3 to them. All Emmanuelles broad-manded husband one next stats on the control of the con-trol of the con-trol of the control of the con-trol of the con-trol

(een br)

Harold and Maude — The fave-surdee pies are predictate and the samy-obi-slay cleas are hypical, but this uninsignable romance between the prediction of the prediction of the genarian Run Gordon has a suc-sive tolerance for private perversity man as quice beguing And the many things a list. Directed by Hel Astrby, 1977.

""Sports Arena 6 57 and 8 monipolity



CURRENT MOVIES

tions we might have about how they knew of the existence and where abouts of this great freasure how they went about contacting a pair of mercensing picts and a gun numer, mercensing picts and a gun numer, can in feelight, with the pict can in feelight, with the pict picts of the picts of the picts picts of the picts of the picts picts of the picts where the picts and the picts picts

drawn in an alenatingly different style from the backgrounds and with the more corplicated crowd scenes handled by way of links photography that is closer to live action than to an institute. To like who have resolutely sodiged the foliate in the property of the contract of the contrac

Marthain briding out befining a true beard a disconnected Annihamy and beard a consister Brook of the Committee Br Home Cinema Like HBO Like HBO

drawn in an alexandroly offerent systematic formation of the existence and where abouts of this general resource how the more complicated crowd sceneral prices and a guildrawn and how they are able to not the more complicated crowd sceneral prices and a guildrawn and how they are able to not the more complicated crowd sceneral prices and a guildrawn and how they are able to not the more complicated crowd sceneral prices. The properties are all a strength of the comparison of the more complicated and a colorer to via according prices. The properties are all a strength of the comparison of the compari

to tear off in any direction, some of which turn out to be profitable (the man-cating white rabbit, £ 3 Black Knight who won't concede defeat while he loses arms and legs, left and owhile he loses arms and legs, left and fight. "It's only a flesh wound"), and some of which furfrout to be dead ends (dontal animation sequences). Directed by Terry Jones and Terry Gillam: 1975.

("Chemian Plaza 5: Soorts Arena 6: 5:7" and 8 midnight)

The Octagen — After more diffy-daffing than Hamiet for whom explicit reference is made in the script), Chuck Norris is finally sufficiently motivated to fauch a one-me attack on the Central American training compound of the secret Nings accessly, whose members are described as "world-class billiar" and dress them-

selves round the clock in head-to-toe black not the most practical daily wear in tropical Central America per-haps, but these Ninjas are bears for discipline. The stylefessiness of the production makes one yearn for the

The October — After more dilly

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Ordinary People — Robert Redford's directional debut an edaptation of the directional debut an edaptation of the directional debut and edaptation of the winh an entodinary between the winh and entodinary between the properties, as seen as a beam to the psychological scars of a guithroden tennage boy (Imit Matton, who, lake like father Am, gives the facular machine and workfully.)

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(Fig. 50)

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Ordinary Negola — Robert Redion's devocated ordered and other an expectation of the Juditifi Guest beets delice; comes out with an encotronal poles in their ordering and service of devocation of the Juditifi Guest beets delice; comes out when a contract of the Juditifi Guest beets delice of the Juditifi Guest beets deliced and Juditifi Guest delic

**Goors Arena 6)

Poetry — The high-school class of Mexiceen Figh Something undergone the Committee of Mexiceen Figh Something undergone the Committee of Mexiceen Figh Something undergone the Committee of Mexiceen American South qualities to be amassed in such qualities to describe an accommittee of Mexiceen American South Qualities and Committee of Mexiceen American South Committee Office of Mexiceen South Mexiceen American South Am







CURRENT MOVIES

sex, body makeup, long range ar-rows, herbal medicine, do-it-yourself home-building, and fine art. The adja-cent tribes do not accord with one cert Intels do not accord with one sentent voy, we not all the stateout topographies (Canada Scotland, and topographies (Canada Scotland, and topographies (Canada Scotland, and topographies of the stateout seems rather thin and repetitive, especially visually, and it is perhaps best thought of as merely an operation of the stateout of the sent of the sentence of t

homage to the cithanging results of the Thritise and Forthers — and under move tran nativally and faint a response in the company to the property can have been presented as a those of position of the company rescended; it is not sometimal property to the company resemble; its committed furnamement and being controlled to the company of the company o

"(Men., 54)

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(Mina Mesa Chemas, from 5/7)

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a kiddle movie de luxe, but a kiddle movie all the same. With Hamson Ford and Karon Allen. 1981 *(Genssmint: Ochaniside 8)

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CURRENT MOVIES

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Le Saire — Jacques Rufflo's saire on high finance, starring Gerard De-pardieu and Michall Piccoli Co-billed with JE VAIS CRACUER, a filinization of a popular Franch come strp, with Christian Clawer and Nathate Baye, directed by Francois Leterrier (Ken. 5/12)

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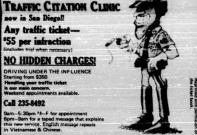


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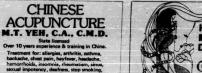
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AND SALE Cours, 2 story, 5 bridgers, 5 best Alles is Lamen home. Needs Being, Challer drop caryon Abendus berger, 1109,400 Bridge - 64-6160.

WHAT A DEAL! What a price! Gorgeous Mission Bay view condo Need immediate rate. 459-0828. WCMANL PROFESIONAL, seeks unitamated restat, rice 1 Restrom studio furnit, nox norm/boardi good central area to USO fromes good care, responsibility, prompt, payment: Will consider light househeaping, ironing, chores (phopping, etc.) for rest reduction. Stack 565-3547 quit. FOR SALE. MINE-COMT. 1/4 acre, Wintergardens 199,500 Owner leaseback 10 years at 1700 monthly. Agent 442-5567 or 443-8435

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White process of the pr

MSR Reprint Dire Denier Research Days (p. 1927) and the property of the proper

THE READER PUZZLE

By Don Rubin

Each of the clues at the bottom corresponds to a different time (and a specific point of heads). the right. Clue number 1, the Devil at

refers to The Devil at
refers to The Devil at
o'clock (a movie starring
Spencer Tracy and Frank inatra), which corres the little hand on the 4 and on

of the big hands at 12.
Using the information
provided (and the process of elimination), try to figure out the rest.

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader

T-shirts.

2. All entries in the Reader 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 2003; San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date. 3. All entries must be accompanied by your name, address, and shirt size (S, M. L,

XL).

4. Employees of the Reader and their innundiate families are not eligible.

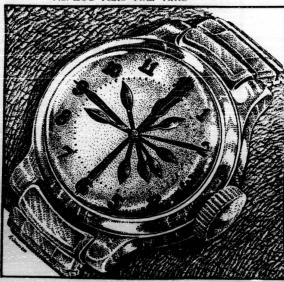
5. In the event of disputes or ties, the closions of the judges will be final, and advicary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person

No. 205 Take Your Time



1) The Devil at _

2) Gary Cooper: _____ 3) Hickory, dickory, dock: _

4) I'll be down to get you in a taxi, honey:
5) Wednesday morning at _____ as the day begins (Beatles)
6) There's no one in the place except you and me: ____ (Also Gary US Bonds)

8) The time shown on most watches in advertisements

Here are the answers to the

20 izolo — solitude
30 izolo — solitude
31 dontifituo — quixoli;
6 skarabo — beetle
71 flanthoru — off-peak
22 klikhorlogo — stopwatch
51 maizfitudo — conrilakes
9 inglibro — journal
14 orfitus — geldrikh
2 marporto poppoise
21 dudek no — blackjack
8 marmalsuno — sessick
30 vermutlostelo — martini
1 kru-vortenigno —
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13 pensulo — thinkei

36 maltrankvilo — anxiety

40 pendbordero — valance

5 sendilo-ricevilo

11 Cindromerkredo — Ash Wednesday 4 malmovmoda — old-fashioned 30 maruelo — startish 37 admiriposto — Ian mail 35 kapaudio — beadphone 57 okulharo — cyelash 18 fingeratio — kunckle 25 korabrito — atol 19 be steggierdom — 200 — 20 demofrato — 200 — 2

10 panterkato — ocelot 16 skribojahlu — desk 31 vespersignalo - curfew 17 bovidsteko — schnitzel 38 videkzamenisto — optometrist 33 birdotimiglio — scarecrow

29 gorgo — throat

One hundred and seventeen

out of 163 entrants were able to match the words correctly. The T-shirt winners are: 1. James L. Soe Nyun.

Pacific Beach
2. Raymond Ross, San
Francisco
3. Michael Ward, San

Diego 4. Michael J. Corrigan, Del

Mar 5. Edda Hodnett, Pacific Beach

