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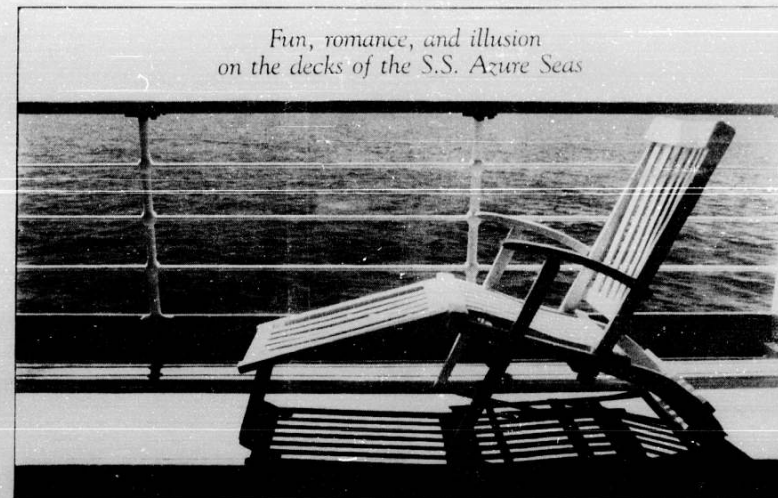
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READER

VOLUME 12, NO. 16, APRIL 29, 1983 SAN DIEGO'S WEEKLY

Fun, romance, and illusion
on the decks of the S.S. Azure Seas



Aboard a Ship Alive with Promise

The S.S. Azure Seas looks like a *Love Boat* story on this recent Monday afternoon. A bride and groom have just stepped from a black limo. White veiling shades her cheeks and blows out in the breeze off the choppy Pacific, past her narrow shoulders. She turns to the groom and smiles. Her nosegay flutters. These two are among the passengers queuing up in the reception area along Pier 93-A, Port of Los Angeles, in San Pedro. The Azure Seas soon will take them south to San Diego, then Ensenada, then back to San Pedro — four days and nights of a floating honeymoon.

Luggage stacks up, clerks take citizenship declarations, passengers select dinner sittings. Then, up the plank. At the ship's gate the photographer snaps his flash. No time to stop, arrange features, or pose. Down hallways to the cabin, behind the steward, who switches on the lamp, bathroom lights, bedside radio, who presents champagne and two glasses, then snaps, turns, and leaves. The cabin's built-in shipshape is decorated with white walls, blue carpeting, and orange spreads across which blue gulls, picking up carpet color, scatter and fly. The bed is firm.

At 3:15 p.m., in the Cafe Miramar, a

200-seat room in the ship's aft, complete with bar, dance floor, tables and chairs, the bride and groom, Rick and Rita, married two hours earlier, host their reception. The ship's captain, Dimitrios Mylonas, dark-bearded, ferretish, shakes hands with bride, groom, and numerous guests. As a piano-bass-drum trio plays "Evergreen," the groom twists the bride onto the dance floor. Her long skirt flares out, swirls in a half circle. The guests beam and cheer. The bride's mother, a slender blonde, drops back her head to keep tears from running, dabs her eyes. Bride, twice, no-gay, green, ring-garter. A *Love Boat* story.

Twice a week this ship, 604 feet long and seventy-eight feet wide, pulls away from Pier 93-A and heads south. Fridays the Azure Seas sails directly to Ensenada, stays there through the night, and drifts slowly back up the coast in time to dock again in San Pedro early Monday morning. Just a few hours later, the ship is ready to go again, this time coming first to the Broadway Pier here in San Diego, where she docks Tuesday morning, stays the days, leaves in the evening, sails to Ensenada, and docks amid the fishing boats. Thursday the Azure

By Judith Moore



City Lights

Cramer Cracks Egg, Has Breakfast

Most everybody likes to see his name in the paper, and *Tribune* editor Neil Morgan certainly takes care of his old friend Dick Cramer in that regard. When Cramer's medical instruments firm, IMED, was sold to Warner-Lambert last June for \$465 million cash, the news was announced in a front-page, banner-headlined story in both the newsmag green sheet and the home edition — and was followed a day later by another front-page feature on Cramer himself. Since then Morgan has written about Cramer more than two dozen times in his daily column on the front page of the *Tribune's* Metro section. He's told us when Cramer ate dinner at Gustav Anders restaurant to celebrate the sale (June 14), remodeled his ocean-front La Jolla home (June 28), received the news that the board of directors of both firms had approved the sale (July 22), celebrated again at the Tambo de Oro restaurant (August 23), and purchased a new Citation II jet (December 7). He's also told us when Cramer spent \$300 on an unseen art canvas (December 23), moved into new offices in the Wells Fargo Bank Building downtown (February 2), and flew to Manhattan along with twenty of his IMED chums to celebrate his fiftieth birthday (March 31). And two weeks ago, when Cramer and his wife Alice were slightly injured in the crash of his private plane in Puerto Vallarta, Mexico (the plane's crash site, the news made the *Tribune's* front page. Prominently displayed near the top of the page, the fourteen-inch-long article carried the rather ominous headline, "San Diego Businessman Injured in Plane Crash," featured a photograph of Cramer, and delved a bit into the history of IMED — even though the injuries were so minor that Dick and Alice Cramer were both well enough to take the plane's pilot out to dinner the following night.

The Morgan-Cramer connection? It goes back about eleven years so when Cramer had just lost control of IVAC — another medical instruments firm he had founded — in a proxy battle. The *Tribune* carried a series of articles about Cramer's predicament, and Cramer and Morgan (then only the *Trib's* columnist and travel editor) became friends. A short while thereafter they were having lunch together at the Grant Grill downtown. "He began telling me about this new company he was putting together," Morgan recalls. "He said he wasn't sure what he was going to call it, but that it had to have an 'i' in it. I asked him what type of business it would be, and he said he believed the future for medical technology still looked bright and he would stay in that field. So I said, 'Why not call it IMED?'"

—T.K.A.



Demographics To My Bars

Every three months the Arbitron Ratings Company issues ratings for radio stations all over the country. And every three months two of San Diego's three rock stations, KGB-FM and XTRA-FM (91X), send out letters to their advertisers, interpreting those ratings — and the ratings of their rivals. When KGB came out on top in January of 1982, general manager Jim Price proudly announced that fact to his clients; the most recent Arbitron report shows that

KGB has slipped to second place, but Price's letter claims KGB is still number one with the qualifier that only among males between the ages of eighteen and forty-nine, KGB's "core." About rivals 91X and KPRI-FM, Price's letter is a lot less complimentary. The victory of 91X as the top-rated station in all other age groups is not reported until the fourth paragraph, and 91X is not mentioned by name; the letter simply states, "We realize the new-wave format now in the market would be strong in

teens (they're on top) and also show well in households where the radio is controlled by the teen-agers" (radio marketers traditionally look down on teens because they believe older adults spend more money). And about KPRI, which has fallen to third place: "Our other prime competitor seems to be caught in the middle with their only gain in teens."

But 91X interprets the past year's worth of ratings in a different way. When they placed second to KGB last summer, general manager John T. Lynch ignored the official ratings "shares" upon which most rankings are based, choosing instead to report a high "cume" (a cumulative score, which is the total number of people tuning in for any length of time rather than those who listen on a regular basis — a number that is all but ignored in advertising circles). And last January, when 91X fell to third place, Lynch ignored the ratings altogether and simply announced the debut of a new format ("new music") and a new morning team of disc jockeys. Only KPRI doesn't get involved in this letter-writing contest. "I don't think [KGB's] Jim Price's letter affects the revenues going into this station," says KPRI marketing director Jeff Lewis.

The letters to advertisers, however, are just one aspect of the three local rock radio stations' intense competition, which radio editor Royce Bornstein of *Billboard*, the music industry's leading trade publication, calls one of the fiercest in the country. "San Diego being predominantly a homogenized white middle-class area provides an excellent spawning ground for AOR [adult-oriented rock] outlets which appeal primarily to younger white males," Bornstein says. Another aspect of this competition is KPRI's "Show Us Your Sign" promotion, in which KPRI DJs urge listeners to attend KGB-sponsored concerts and other events aimed with large KPRI signs. Certain signs, generally the largest, are selected by KPRI employees attending the same event, and the owners are rewarded with cash prizes ranging from twenty to one hundred dollars.

The promotion has irked KGB management since its inception more than a year ago, and it has prompted numerous calls to KPRI asking them to stop — although KGB promotions director Ralph Haberman flippantly remarks, "If it works, why are they in third place?" KPRI's Jeff Lewis, however, feels perfectly justified in continuing the promotion. "I'm pretty surprised it would bother them," Lewis says, "because this is the station that had a chicken out front for them for years — a chicken that frequently showed up at KPRI events."

Even more perturbing to KGB, however, was the loss of this year's Sky Show to archrival 91X. For eight years KGB has presented a spring

fireworks spectacular, choreographed to music; last year's event was accompanied by a live rock concert at San Diego Stadium and was promoted by Mark Berman Concerts. This year, however, KGB had the rival Fahn and Silva Presents to believe they would be promoting the show, so Fahn and Silva then secured both a date (April 23) and a headlining act (Tom Petty and the Heartbreakers). The station decided to let Berman again promote the show, however, and Fahn and Silva took their date and their act to 91X, which jumped at the opportunity to beat KGB. And last Saturday's "X-Pos" was indeed virtually identical to a Sky Show, even down to the fireworks display at the end. But KGB's Haberman pooh-poos 91X's alleged coup. "They had a lot of bombs go off, yeah, but it was in no way choreographed to the magnitude of the Sky Show," Haberman says. "And our Sky Shows have almost always sold out their show less than half full."

—T.K.A.

Philharmonic Depression?

For decades local scuttlebutt has held that the San Diego Symphony would't flourish until the Imperial Los Angeles Philharmonic was run out of town. For sixty-two years the Philharmonic has played a series of annual concerts here, and since 1965 it has performed seven times a season in the downtown Civic Theatre, selling out the house every time. (A full house for a San Diego Symphony performance is as rare as a sellout for a Padres game at the stadium.) Classical music fanatics have reasoned that, given the choice, they may as well plunk down their money to hear the superior Philharmonic orchestra. And most of them weren't surprised to learn recently that the choice has been all but eliminated. The Philharmonic was only able to obtain two concert dates for next season, and as yet it has no dates reserved for the 1984-85 season. As one Philharmonic patron put it, "I firmly believe they've been trying for years to get out of the Philharmonic, and they finally figured out a way to do it."

In other words, the Philharmonic subscribers have been the big-name national concert promoters, would tell into town with his annual summer Kool Jazz Festival. Underwritten by Brown and Williamson Tobacco, Wein's Kool Festival, beginning in 1975, took over the San Diego stadium for two days in June, played to 40,000 fans at each show, and then moved on to other legs of the Kool tour that stretched across the country.

Last year the match-up was even more lopsided. Wein staged a seven-day spectacular here, but Hagey nearly canceled his fourth annual festival, having lost a hoped-for \$15,000 grant from Coast Distributors and

February *Union* article about the Philharmonic's booking difficulties. That story, along with a note urging patrons to deluge Sexton with letters, was included in the recent mailing to subscribers of next season's two-concert schedule by the local Philharmonic committee. Says Sexton as he angrily rifles a stack of those letters, "I'd love to get my hands around Donald's neck..."

Dierks had laid the Philharmonic's troubles at Sexton's feet because of a purported 1981 change Sexton made in the "challenge" procedure used by groups vying for the same reserved dates. Sexton himself blames the expanding demands for concerts in the Civic Theatre and the Philharmonic's own complacent scheduling practices. But Philharmonic subscribers, eager for a flesh-and-blood bogymen, like Dierks's version of the truth. The music critic wrote that in 1981 Sexton established a policy of not allowing local cultural groups — specifically, members of COMBO — to challenge one another for dates. This challenge procedure is a common way for theaters to schedule concerts in an equitable way. To be sure a group isn't just reserving dates to freeze out its competition, the challenge mechanism allows a group to come up with the rental fee, put it on the table for a particular night it

wants well in advance, and thereby force the group already holding that particular date either to pay the rental fee to prove its intent to use the date, or relinquish the reservation. In 1981 the local symphony challenged the California Ballet for a date, and the financially beleaguered ballet company had to get a bank loan to cover the rental fee. After that incident, Sexton declared the challenge procedure officially defunct for members of COMBO, who he figured should be protected from having to strain further their already thin finances. Dierks called this a change of policy, which it appeared to be, and wrote that since the Philharmonic couldn't now challenge the symphony for dates, it was being "squeezed out" of the theater.

Sexton claims it was a policy change, that the challenge the symphony made to the ballet was an exception he allowed just once. "Donald spoke with forked tongue," he insists. "To imply that before 1981 there were all these challenges that kept the booking in some fine balance is wrong." Sexton points out that the 1981 challenge was the first among the cultural groups since he took over in 1979, and that the Philharmonic has never had occasion to challenge the symphony or any other COMBO group for concert dates.



Chuck Sexton

Robert Harth, general manager of the L.A. Philharmonic, doesn't dispute Sexton's claims. "I don't feel there's any sort of plot," he says. "It's simply too many people wanting to rent one hall. But some sort of challenge procedure would help." In the last few years the San Diego Symphony has expanded its season from eighteen to twenty weeks, and starting in 1985 the symphony has reserved dates for a twenty-six-week season. Also, music director David Atherton has added two rehearsal dates more than the symphony used before. Harth further trounces the conspiracy theory by pointing out that he and Atherton recently sat in his office for three hours trying to work out their scheduling problems. And certainly a

major factor is a combination of expansion of the San Diego Master Choral and fest-dragging by the Philharmonic itself. In the past the Philharmonic placed second claims on several symphony-held dates just eighteen months ahead of time, and each year the symphony released those dates (after working out its own schedule) and the L.A. group got its seven concerts. But recently the Master Choral has been placing second bids on symphony dates as much as two years in the future (the symphony and opera hold reservations through the turn of the century), simply outmaneuvering the Philharmonic. Just before Dierks's story appeared, the symphony released eight or

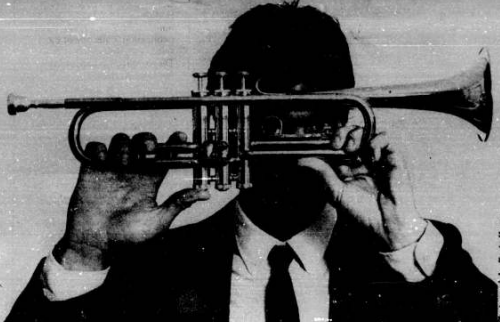
nine of its Saturday dates for next season, and they fell to the more aggressive Master Choral. For the 1984-85 season the Philharmonic is in deep trouble. Between September, 1984 and June, 1985 the Civic Theatre is one hundred percent booked, with the Philharmonic holding only third and fourth claims on several dates. But there's hope. Just this week Sexton is dispatching letters to regular users of the Civic Theatre announcing expansion of the challenge procedure into the realm of COMBO members. And he swears the outcry from Philharmonic patrons had nothing to do with this change. "I was thinking about doing 'this month ago,'" he insists.

—N.M.

Jazzmen Amalgamated

When they first met last spring, Rob Hagey told fellow concert promoter George Wein that "many times I've felt like throwing a pie in your face." Hagey smiled when he said it, but he wasn't joking. And with good reason, while Wein's local Kool Jazz Festivals were a big success, young Hagey had struggled since 1979 to keep alive his yearly San Diego Jazz Festival. That meant giving up his sole source of income as a tennis instructor for the summer months while he worked full-time finding sponsors for the jazz festival and booking acts such as Sun Ra, Dexter Gordon, and Jack DeJohnette. Ticket prices were reasonable; crowds, small and appreciative. Hagey broke even but never made money.

Meanwhile, Wein, the heir of the big-name national concert promoters, would tell into town with his annual summer Kool Jazz Festival. Underwritten by Brown and Williamson Tobacco, Wein's Kool Festival, beginning in 1975, took over the San Diego stadium for two days in June, played to 40,000 fans at each show, and then moved on to other legs of the Kool tour that stretched across the country. Last year the match-up was even more lopsided. Wein staged a seven-day spectacular here, but Hagey nearly canceled his fourth annual festival, having lost a hoped-for \$15,000 grant from Coast Distributors and



Rob Hagey

Micro-beer. He learned that Coca-Cola had discussed sponsorship with him only because the company mistakenly thought Hagey was Wein. A \$5000 gift from one of Hagey's jazz-loving tennis students salvaged the festival, but even COMBO, the local arts funding agency, marched past Hagey's struck a deal with Wein to help sell tickets for the Kool Jazz Festival. Hagey was such an outsider that he had to sneak into a Kool-COMBO reception where he collared Wein and made the pie-throwing comment. But surprise: Hagey's shows did well, while Wein's Kool

Jazz 62 faltered, with attendance dropping nearly in half from the previous year's total. Then Wein had the nerve to call Hagey in October and discuss a merger of the two festivals. Hagey flew to Los Angeles, then New York and Louisville, to attend a series of meetings with Wein and staff. The two talked tennis and music. Wein warned to the kid, and vice versa. This week they signed a contract. In 1983 it will be the "San Diego Jazz Festival, Inc." in association with Brown and Williamson Tobacco, presents the Kool Jazz Festival.

It's a good deal for Hagey, who now lives as artistic director, publicist, and advertising manager for the September shows. He'll get a salary (about \$5000) for his work, and will control a budget of about twice the \$65,000 he raised last year for his own jazz series. Ticket prices will remain about the same — \$7.50 for some seats, \$12.50 or \$13.50 for others. Artists will be paid on a sliding scale, and Hagey will be the "San Diego Jazz Festival, Inc." in association with Brown and Williamson Tobacco, presents the Kool Jazz Festival.

the former Kool festivals that drew many blacks from the Los Angeles area will be dropped completely, but a replacement show featuring those acts may be staged here in June by another promoter.)

What Hagey and jazz lovers will lose is the intimacy that made the San Diego Jazz Festival unique. Whereas Hagey staged his 1981 and 1982 shows at the Old Globe's three Balboa Park facilities, including the comfortable, 581-seat Old Globe Theatre, Wein's first demand was for a larger site. When Hagey balked, Wein sagely told him that "you can't keep thinking five or six hundred seats all your life." The first Wein-Hagey festival of four shows will be spread over three days (September 30, October 1 and 2) at the UCSD campus, and will include two outside "picnic" settings that can seat more fans. Wein hopes to sell 12,000 tickets.

As for the purists who may complain that Hagey has sold out, he says the decision to merge with his former rival was "tortuous" but claims he "just couldn't keep putting myself on the rack" financially. "I may lose five fans [because of the merger], but I'll gain twenty-five new ones," Hagey says. "You have to look ahead, and I've made a decision that will make the festival stronger."

—P.K.

Paul Krueger, Neal Matthews, and Thomas K. Arnold

READER



PUBLISHER
James Holman

EDITOR
Jim Mullin

CONTRIBUTORS
Joe Applegate

Features
Thomas K. Arnold

City Lights

John D'Agostino

Music Scene

Bob Dom

Features

Jeanette De Wyze

City Lights, Features

Lin Jeky

Off the Cuff

Paul Krueger

City Lights, Features

Ned Matthews

City Lights, Features

Linda Neis

Events, Music Scene

Jonathan Saville

Theater & Classical Music

Duncan Shepherd

Film

Gordon Smith

Features

Jeff Smith

Theater

Eleanor Walmer

Restaurants

EDITORIAL ASSISTANT
Dennis Parker

ADVERTISING DIRECTOR
Howard Koster

ADVERTISING MANAGER
John D'Agostino

SALES REPRESENTATIVES

Terry Choo

Linda Founders

Shari Galie

Randy Hoffman

Brooks Loomis

Judy Maize

Bill Owens

Beth Westler

PRODUCTION/GRAPHICS

MANAGER
Dene Weber

PRODUCTION/GRAPHIC

ARTISTS

Pete Esposito

Volande Pries

Rita Funt

Carol Goldman

Paul Vincent Johnson

Kenneth Koff

Elizabeth Mathews

Sandy Matthews

Nancy Novell

Joan Ramirez

Barbara Meyer

Joanne England Wood

CLASSIFIEDS MANAGER
Gina Rockham

CREDIT MANAGER
Edward Stoppel

RECEPTIONIST/SECRETARY
Helen Wheeler

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San Diego, CA 92138
635 State Street
(619) 231-7821

Erosion At Seacoast

I read with great interest your recent cover story on Ed Seykora ("Just Gimme Tuna Fish or Noddy" At All," April 21). Despite several factual errors (largely inconsequential in nature), the story was well done.

I would like to note, however, that author Thomas Arnold, while certainly capturing the zany side of Seykora's personality, missed (or omitted) the more predatory aspects of the man's nature.

Those of us who worked with Ed at *Seacoast* magazine believe, almost to a person, that we were victimized by him both financially and emotionally and hardly view Seykora as the harmless buffoon portrayed in your article.

Michael Johnson
Dei Mar

O'Connor's Only Chance

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Letters

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The Ballad Of Jerry & Madalene

Though I appreciated Thomas K. Arnold's coverage of the Spirit nightclub boycott ("City Lights," April 21), his article only lightly touched on issues that are of importance to everybody who shares a beef with Jerry and Madalene Herrera's club.

It is also a fact that had Mike Goch run for mayor, Maureen O'Connor would not have. Her only chance was as the only Democrat in the race, and even that chance seems to be rapidly fading.

The two most intriguing things about Krueger's piece were

I'd like to clarify some points of the boycott. Number one, from my own experience I've learned that Jerry Herrera has a total disregard for the feelings of the people who are losing his pockets. A musician puts not only his career on the line for a performance but also his pride. Music is a very personal thing to those who risk embarrassment to present their own compositions, and to have someone belittle your efforts in San Diego's most influential publication (*The Reader*) can be very unsettling. Add to this the fact that Jerry has little or no appreciation for your music genre (his tastes lean to early-Seventies blues/boogie), can't write a coherent sentence, or offers no constructive criticism, and has to pay for his column, and it becomes clear that we boycotters are not just "temperamental" or "overly sensitive."

Secondly, not only do bands receive no percentage of the Spirit's lucrative bar, but they are gouged by high drink prices. I feel it's despicable to demand a band member to pay three times a liquor's cost and not even receive one complimentary drink in return. On dozens of occasions I've witnessed band members spend more at the bar than they made for the evening's performance.

All of my musician friends live well below the poverty level, and how Jerry can feel good about the money he makes compared to the money we make is beyond me. I believe in free enterprise, but above all, I believe in fairness. I honestly believe that Jerry and Madalene have been unfair to virtually everybody they've dealt with.

I'd like to correct Mr. Arnold on one point in his article. I didn't start the boycott. That was begun two years ago by John and Libby of G.S.I. Sound, and later joined by the Shamers. I got involved seven months ago, when I could no longer take all the pettiness, cheating, insults, and general abuse that is served up so generously there.

In closing, I publicly apologize to Jerry and Madalene if I got any blood on their carpet. I promise it will never happen again.

Dan McLean
La Mesa

I was very shocked and extremely angry to read of the laughable so-called "boycott" of the Spirit. Most disconcerting of all to me was the unfair characterizations certain boycotters are foisting upon Jerry and Madalene Herrera.

Jerry and Madalene work very hard to maintain a decent nightclub for all San Diegans to enjoy. Together with their very courteous staff, they deserve commendations, not unjustified criticisms from people who should know better.

Sorely Cizeo
San Diego

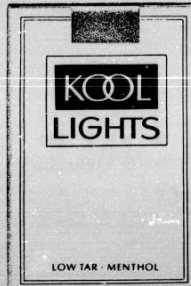
Union Suits Him

Donald Gillmer's letter in the *Reader* (April 21) brings out the fact that misinformation is being generated by Target management and unknown legible union-busters in an attempt to stifle our boycott of Target stores. They will fail.

Our Target boycott is still needed because it is a moral issue. Target's failure to give merited consideration to the former FedMart employees was the act of a morally crippled corporation. Workers with years of retail experience were sold they didn't qualify. One young woman with six years' experience and two

continued on page 88

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
My reputation as a wine lover prompted friends to give me the biggest bottle of wine you ever saw. No more margin, I would guess this 1980 Fetzer Cabernet Sauvignon to be about six or seven times the size of a normal bottle. If I could feign knowledgeability about this monster, I might be able to overcome some of the embarrassment that results from the inevitable comments about my drinking habits. So my question is, Is there a specific name for a bottle this size?

Liza Jane Smith
Hillcrest

In the big leagues of bottles, your little flask is a mere rookie, a pretender at the knees of the big guys. Sure it's got size compared to most — its official designation is a Rehoboam, and it holds just over a gallon of vino — but it is far outclassed by the Methuselah (eight bottles, 1.4 gallons), the Balthazar (sixteen bottles), and the Nebuchadnezzar (twenty bottles). But you probably won't ever see bottles of this size. They're mostly for show, as was the world's largest wine bottle, a five-foot-tall container blown in England in 1958 that could hold 131 standard bottles of wine.

It took a surprisingly long time for wine bottles to catch on. Up until the Eighteenth Century they were used as mere containers to get the wine from cask to table, and the lack of corks meant the wine eventually turned to vinegar (honey was often added to make the beverage palatable). A Benedictine monk named Dom Perignon (bless his heart) established the cork as an effective stopper in the 1600s, and when the corkscrew was invented in about 1750, allowing the creation of a true seal, vintage wine became a reality for the first time. Suddenly people realized that many wines improved dramatically with age, and the world hasn't been the same since.

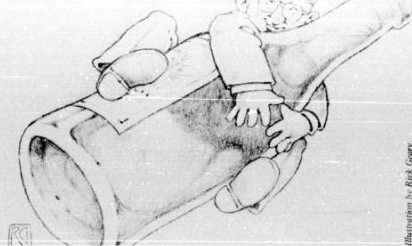


Illustration by Rick Coory

Dear Matthew Alice:
While riding my bicycle around town, I've noticed those rectangular green signs that read "Bicycle Route." I see them in out-of-the-way places, on major thoroughfares, all over — but I don't see a pattern in their placement. Why are they where they are, and what do they really mean?

James Howitt
San Diego

Spurred on by the gas shortage in the early Seventies and the concomitant surge in bicycle riders — one local study indicated that twice as many people in 1978 were riding their bikes to work as rode the bus — state legislators in 1975 established the California Bikeways Act. Under the aegis of the California Department of Transportation, eleven districts statewide set up bikeways with the purpose of improving bicycle transportation

within and between the districts.

Those green signs you see along San Diego's streets are only a portion of the intricate web that spreads throughout the county. There are actually three classifications of designated bikeways: paths, lanes, and routes. Bike paths provide rights-of-way intended solely for cyclists and pedestrians. These paths are marked by black-and-white signs, one example is the route that parallels I-5 through Rose Canyon from Santa Fe Street to Gilman Drive. Bike lanes, also marked by black-and-white signs, are established along existing streets where safety could be a problem. Often the number of traffic lanes is reduced or parking is prohibited entirely where such lanes exist. One familiar bike lane is along Highway 101 at Chesterfield Drive in Cardiff. Bike routes are shared with automobile traffic; they are selected

because they provide continuity to other types of bikeways, or they provide advantages (i.e., "safe and efficient") travel through busy sections of the city.

Cyclists can legally ride anywhere except where they are expressly prohibited, but by following these designated paths, lanes, and routes, getting there is a lot safer and more convenient — even portions of some freeways are included (for example, along I-5 between Genesee Avenue and Sorrento Valley Road). Within our district, which extends from the Mexican border to San Clemente, and eastward to the Colorado River from Riverside County to Yuma, you could spend days (and a lot of calories) pedaling just on designated bikeways. Fifty miles of paths, 150 miles of lanes, and 150 miles of routes go just about everywhere in San Diego County. Want to go to Rainbow? Simple. Just follow the signs. Or how about cycling to a more distant spot — say, Eureka. It's a breeze. You can get there without ever leaving an official bike route. Just follow the signs that read "Pacific Coast Bicentennial Route," and next thing you know, you're in the redwoods.

The bicycling planning section of the local Caltrans office has maps that will show you how best to get from Hillcrest to National City, from Julian to Ocotillo, or from La Jolla to San Francisco. Most maps are free, and the personnel can answer just about any question you might have about bicycle travel. (Want to know the busiest intersection for bicycles in the city? It's at Montezuma Road and Sixth-third Street.) The office is at 2829 Juan Street in Old Town; phone 231-BIKE.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 9080, San Diego, California 92138.

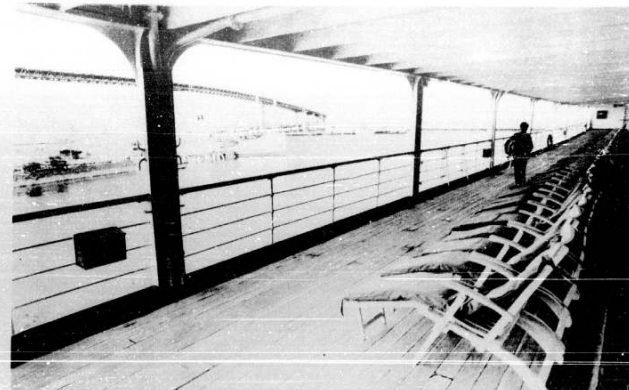
Ship

(continued from page 1)

Seas begins a lazy cruise back up the coast and puts into port Friday morning. A few hours to reorganize and the cycle begins once again. The mass of passengers come and go, on and off the ship. Mondays and Fridays, like a surging tide, they pay from \$375 (lowest cost of the short cruise) to \$695 (long cruise, in the "Owner's Suite") per person to be among 750 others who will drink and gamble and dance and romance on the high seas.

On this day in February, 500 passengers form dockside. By five o'clock the curdle of clouds high above turns apricot, and people lie back or sit upright on deck chairs they huddle at the rail, stroll the decks. Bouquets ruffle, corsages quiver. From the pier those staying behind on dry land wave handkerchiefs, hands, bob balloons. The wedding party tosses confetti streamers.

Passengers' ages range from the twenties, especially among the dozen sets of newlyweds, to a great-grandmother in her nineties, wheeled by her seventy-year-old daughter. The majority are between midforties and late sixties. All of them look, sound pronouncedly lit up and lively. Smiles, fond glances between spouses dominate, though sadness shades some faces. But at five that first afternoon, while the oompah-band tunes drift across decks, and waiters pass glasses adorned with tiny pink parasols, and confetti streamers drift like pastel corkscrews, almost no face does not hurrah. And when the trombone, trumpet, bass viol, tenor sax, and



Port of Los Angeles, San Pedro

snare drums root-a-ti-too Sousa, a smile takes up the better part of every face. A red-haired woman with a pale chest in low-cut black says to her companion at the rail, "Le jazz hot, huh?" And he nudges, grins, and replies, "Par-tee time."

The band revs up higher with "The Marine Hymn." Heels up at the end of deck chairs, feet wriggle time. "Caissons go marching along" segues into "Anchors Aweigh." The ship's whistle reverberates, white ropes fall to shore, the gangway lifts, and brass bolts clank, setting the gate closed. At 5:05 p.m. the *Acure Seas* moves out. The vessel's four steam turbines set the

two propellers going about sixteen revolutions per minute. The deck vibrates. "I can feel it," the pale-chested redhead says, hands at waist, "clear to here."

The prow's cut raises a flutter of gulps. A waft, briny and brisk, lifts up along decks, sprays the ship with smells like those from the shell of a just-opened oyster. The pier building recedes. "Go immediately to your cabins. Put on lifejackets. Return to muster stations," passengers are told over loudspeakers. Orange jackets turn those assembled into a huge flock of robins. "Women and children go first," the drill captain instructs. At the

retort "I thought women's lib changed that," the captain winces. A red whistle hangs from each lifejacket. Carl, in his seventies, wearing an orange-billed cap, says, "This is a great whistle. I got one for all three daughters and the wife, from the rape clinic in L.A. And this is a great cruise," he tells the woman next to him. "I gotta like it. I've come four times. Best food anywhere."

After drill, the cruise director croons over speakers. "Meet at the Rendezvous Lounge, Promenade Deck, the ship's largest room, at 5:45, for a welcome-a-board introduction."

(continued on page 8)

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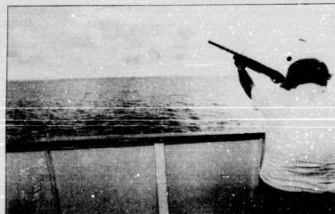
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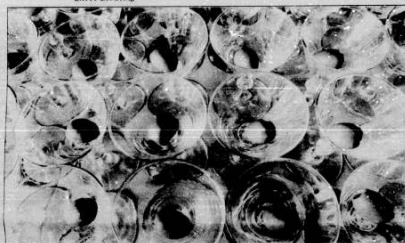
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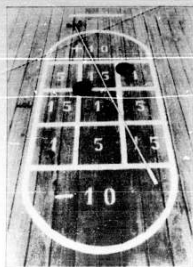
Skirt shooting



Captain's cocktail party



Devil time



Departure, Los Angeles

Ship

(continued from page 7)

The introduction is razzmatazz — high-kick chorines, clunker end-rhymes. The dapper cruise director, in navy blazer and gray trousers, announces when the casino opens, when the bands play, when the Disco Deck cranks up, when dinner is served. He jokes: getting fat, getting laid, getting drunk. The "Singles Mingle" is urged on parties of one. Titters drift around tables and drinks are ordered.

In the Café Miramar, where bridegroom Rick twirled Rita, white stick-on labels printed "I'm Single Let's Mingle" get pressed onto chests. Fifty people, more women than men, aged twenty-five to Carl's seventy, wander about and order drinks. A few look timorous. The pale-chested redhead says, "I'm not single, but I thought I'd look." A game called "Cinderella" commences as women toss one shoe to a heap on the dance floor. Men search for its match. Couples, joined by shoes, then dance.

The best-looking dancers' white labels read Jerry and Jody. Jerry, wearing a pale-blue suit, tanned and graying, bulky-shouldered, stops and starts Jody, turns her, dips her dramatically, her chestnut hair sweeping the floor tiles. He executes stop-times that win

vocal approbation from those watching. A young freckle-faced woman, hair in a touse — Kim, her label reads — screams out, "Arrriba, Jody! Arrriba, Jerry!" Jerry, Jody, and Kim are a trio, all from San Diego.

Next game: five men sit on chairs, five women stand in front of them. Each woman is handed three balloons. The man opposite her takes the balloon, blows it up, puts it on his lap. The woman sits hard, pops the balloon, passes the next. Kim is opposite Jerry. They blow two and break both. The third, after hard hops, won't pop.

Fifteen minutes later Kim walks between Jerry and Jody into the Caravelle restaurant, where breakfast, lunch, and dinner are served at formal first and second sittings. Kim grabs the maître d', pulls him to a chair near the door, sits down, puts the balloon on her lap, and squeals, "Hey, sit on it, baby!" His face stays flat. Waiters' mouths drop. The maître d' bows, offers Kim his arm, leads the threesome through the dining room.

Above the clattering of plates and chatter from 400 diners, Kim's bullfrog-deep laughter drifts. Short, low gurgles, gurgles of mirth, hit alto and spread. Over the next four days, Kim's laugh will sweep along one deck, then down, fore and aft. Passengers will greet her, and her laugh: "Hi there, Minnesota!"

After dinner, after the floor show, dancers find ballrooms, piano-bar



From inside



Owner's Suite

aficionados sit at the baby grand in the Mayfair, and gamblers hit the casino, which only opens when the ship reaches international waters, several miles offshore, and which offers lucky chances at slot machines, blackjack, roulette, and craps. At midnight the Disco Deck opens for business.

Jody, Kim, and Jerry are in the Café Miramar by 10:00 p.m., at a ringside table. The room fills with drinkers, dancers, groups of four and six from dinner. From her home in La Mesa Jody Roberts manages "Floral Enchantment by Jody," a service that contracts with San Diego restaurants and nightclubs to send evening-dressed women around tables with baskets filled with roses, mums, leis.

"I don't sell roses," Jody says, projecting her voice in whispers above the four-piece band, "I sell romance." New Year's Eve is the biggest night for the service, Valentine's among the worst. "They've already bought flowers, before dinner." Not infrequently, someone buys out a basket for his date or to offer a flower to every woman at a bar. Jody is Jerry Leslie's younger sister, his home near Lake Murray is not far from hers. They've been dancing together since high school, "but if I told you," Jerry says, "how long ago that was, my sister would kill me."

Jody met Kim Waite, who came to San Diego before Christmas from the Twin Cities to look for work, when Kim applied for a job at her flower service.

Jody and Jerry, who find cruises great fun, had booked this cruise with a friend of Jody's. The friend broke her shoulder while skiing. When Jody mentioned to Kim she was leaving the next week for the *Azure Seas*, Kim said, "I used to watch *The Love Boat* every morning back home." Jody invited Kim. "When I heard I was going to be on a boat like this," Kim says, "and then this afternoon when I saw it, I said, 'I can't believe it. It's a fantasy.'" About her run-in with the maître d', she laughs her bullfrog rumble and says, "I didn't know he was a maître d'. I don't know anything about status. But it was a good time. We came on this ship to party. If somebody's going to sit like a lump on a log, too bad."

Skip Cunningham looks like Sammy Davis, Jr. He is one among a group of entertainers performing on board ship this month. One female singer, a comedian, a magician, four women dancers, and a male-female dance team round out the group of solo acts. Cunningham sings "Everything Must Change" in an open-throated, clear voice. He dances, his taps raising sparks. The crowd in the Café Miramar applauds loudly. A magician cuts off hands.

The ninety-year-old great-grandmother, a pink azalea pinned in ridges of white curls, is wheeled in by her daughter. "Sit," Kim invites.

(continued on page 10)



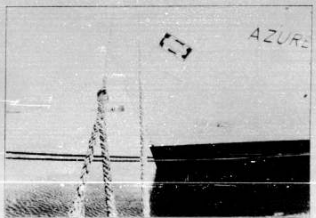
Passengers' photo gallery



Kim Waite, Jody Roberts, Jerry Leslie



Stateroom No. 537



The Café Miramar, where twelve hours earlier the Singles Mingle elicited whoops and broken balloons,



odors, the men's Bruts, English lavenders. Talk becomes louder, and laughter punctuates the air. "We turned in

Pete, sixty-five, heavyset, red marble cheeks, chain-smokes Pall Malls lighted with a Zippo. He rubs back creamy, wide-set waves above his ridged forehead and talks about three heart attacks and his wife, "back home running the business in L.A. Hell, she does it better than I ever did. Now I play golf and come on these. I've been on two already this year, and I'm scheduled for two more. I get up at

The first night out Jerry "played blackjack, danced. We used to go to Las Vegas three or four weekends a year for a heliwa long time, and I've had very good luck. I'm a pretty good

Jody, half a chair, sits up.

palms, park benches, water fountain, and open from 6:00 a.m. to 10:00 p.m. offers a refuge

ches, pay telephones, and public bathrooms 10 a.m. to 10:00 p.m., for street people. A man

man through shoulders, stomach, and short, with features that change rapidly, and eyes that sparkle with

erald Seas, and now is
for the S.S. Azure Seas.
gets home to Athens
(continued on page 12)

----- Coupon -----



Jody, half asleep on the next deck chair, sits up, rubs her brown arms

palms, park benches, pay telephones, water fountains, and public bathrooms open from 6:00 a.m. to 10:00 p.m., offers a refuge for street people. A man

his ship. A big man through shoulders
chest, and stomach, and short, with
generous features that change rapidly
and wide brown eyes that sparkle with

line's *S.S. Emerald Seas*, and now is chief engineer for the *S.S. Azure Seas*. Dourambeis gets home to Athens.

(continued on page 12)

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Ship

(continued from page 11)
twice each year, telephones his family several times a week. He has two daughters and one son, and his wife, he says, "makes my ouzo." He is buying an apartment building in Athens. When he gets old, he says, his son and daughters can all live near him then, if they want.

"Love Boat" love, he says, has

changed in twenty years. "Not so much romance, not so much holding hands, smiling. They dance, so beautifully, so gracefully. They waltz. The women, they dress beautifully. Now there is no more joy. People have so many problems now. They have so much more catastrophe. Twenty years ago, there was more emotion, more deep feeling. In my country, we have so many kinds of love. We have *philia*, the love between brothers and sisters and friends. We have *eros*, the

love of romance, of sexual feeling. We have *agape*, spiritual love. Now there is not any more, here, this deep feeling in love."

Dourambeis has met Jeriandine Saunders, the woman who wrote the original book, *The Love Boat*, and he has, in his cabin below deck, a signed copy. He says, "There are no stories in her book about the chief engineer."

The Love Boat, a romantic TV comedy seen by more than 20 million people each week, follows a dramatic formula first used 2500 years ago in Greece. The plot has changed little since then. Estrangements and prob-

lems are overcome by love. Reconciliation and resolution mark the happy endings. By Shakespeare's time the places where romantic comedy unfolds are typically forests or islands, places at a distance from the quotidian world. Forest, island, the ship in *The Love Boat*, are posited as a better and ideal world, inspiring to and informing the real world, but not as a utopia, a fantasy world that can never be. The happy endings of romantic comedy, and *The Love Boat*, do not so much impress audiences as true, but as *desirable*, as how things ought to be. Romantic comedy's finales, like *The*

Love Boat's, are celebrated with weddings, nuptial banquets, community feasts. Real life, everyday existence, "Monday," it is hinted, will begin again after the curtain rings down, but it will then be a life redeemed by this holiday time-out, transformed to something better. As many characters in the plot as possible are included in the happily-ever-after. "Tragedy excludes. Comedy includes," one literary critic writes.

Against the blue of the sea, the Baja coastline, under moon and stars — sailing so far out on lights from land can be seen, on a white ship that looks

small as the vast Pacific — *The Love Boat*, with a plot whose turn of the screw is love, solves problems that niggled in Aristophanes' time, in Menander's, in Shakespeare's.

At 4:00 p.m. the ship's gate locks. The *Azure Seas* begins to roll, its engines to haul. At the dock, the shaky old man waves the ship good-bye with a gray hat. San Diego's taller buildings take on sun and glow. A passing sailboat toots. Sun sets on massing cumulus, turns the white a custardy pink, a rosy clabber, beneath which copper-colored narrow shreds drift. "It's your typical West Coast sunset,"

a man says, reading *Sophie's Choice*.

"Pretty."

At 6:15 p.m., the captain's reception opens in the Rendezvous Lounge. Women are urged "to enjoy wearing your best," and men "to wear dark suits, a tie, a tuxedo, if you wish." Kim, Jody, and Jerry sit in the Cafe Miramar, drinking, waiting for the snaking line to the captain to shorten. Jody, bare-shouldered in a shimmering silver-gray gown, says, "Ready to go again!" and Kim, laughing, agrees. Jerry, who says he likes to dress up, wears a burgundy crushed-velvet dinner jacket. "I'll win it," he says, "in a


poker game."

From the stage inside the Rendezvous Lounge, an orchestra plays "My Love Is Here to Stay," then "A Pretty Girl Is Like a Melody." The tunes mix with small talk, glasses clinking, ice against crystal. Two hundred fifty or so passengers are seated, on sofas, at tables, along the bar. Another 250 or 300 are still in line. As each passenger enters, the captain shakes hands. The ship's photographer snaps a picture. "I'll buy mine," one passenger says, "to keep people from looking at it."

The pale-chested redhead resur-

(continued on page 14)

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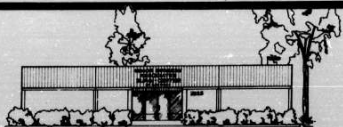
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Ship

(continued from page 13)

faces. Asked where she's been keeping herself, she says, "The casino. Then, bingo. Somebody won \$137. I'm gonna say 'Hi' to this captain, eat my dinner, and get right back."

After dinner Dourambeis, spruce in his tuxedo, looks across the Café Miramar toward blonde Marilyn, sitting on a bar stool, long legs crossed at the ankle. "A woman alone," he says. "It makes me so sad."

"No," Marilyn says, flipping back heavy blonde hair. "I didn't come here to meet a man. You can't make that happen. I look at these couples," she gestures toward tables, "and I don't see so many sparks flying. Then I look at some couple holding hands under the table and I think, 'Why not me. Lord?' But I got on a career track. If I let up, I lose out. I was talking to the third purser this morning. She's cruised five years. 'It's a good place,' she told me, 'for reflection. But you really have to know who you are.' Then she talked about purple sunsets over the Persian Gulf. . . ."

On these four-day cruises, it is better to be in love, or compatible, to have your problems solved. If you are alone, shy, and don't have the easy gregariousness needed for Singles Mingles, then it hurts to see couples holding hands and dotting on one another's eyes. People who don't get along, that shows too. Even with all the shipboard action, many couples look weary of one another by lunchtime, and sharp words, spoken softly and in haste, escape the attempt to hide them.

By 10:30 the *Azure Seas* passengers greet one another on Ensenada's narrow sidewalks. Kim and Jody shop for Kim's daughters and for a dress for Kim to wear that night when she sings in the ship's talent show. The violinist from the ship's mariachi band, which plays poolside and strolls through the

Ensenada, seventy-five miles down the Baja coastline from San Diego, hoves into view by sunrise on Wednesday morning. Joggers make rounds. Morning coffee drinkers peer into Café Miramar porches, waiting. Tin roofs dot the coastline, turn yellow as sun rises. Holes open up in heavy clouds, and an azure sky shows.

At breakfast in the Caravelle, two couples, buttering blueberry muffins, practice counting in Spanish. "I'll never remember," a thirtyish blonde, a retired PSA stewardess, tells her table companions. "They're pretty honest, making change," the man across from the blonde says, "and in our terms, it's not that much money anyway. I tell my wife here, 'So what if you lose a couple of bucks in the fray? It's all part of the game.'"

"The clothes, the blouses especially, look good when you get them, but they don't wash. So if you buy a dress," his wife tells the blonde, "take it to the dry cleaners."

When the purser's assistant walks behind the reception desk at nine o'clock, a dozen passengers are already waiting to ask questions. She hands out maps of Ensenada, explains the rate of exchange, marks on one map her favorite seafood restaurant, and says, "Well, I've never suffered any ill effects after eating there." By 9:30 twenty passengers walk down the plank to beige Dodge vans, waiting to take them on the fifteen-minute ride to Ensenada.

By 10:30 the *Azure Seas* passengers greet one another on Ensenada's narrow sidewalks. Kim and Jody shop for Kim's daughters and for a dress for Kim to wear that night when she sings in the ship's talent show. The violinist from the ship's mariachi band, which plays poolside and strolls through the

Caravelle at dinnertime, is buying pink-frosted cakes in a bakery. Jerry walks to Hussongs. "I hate to shop," he says. "I could play golf, but I'd rather drink Cuervos."

It's lunchtime, and parties are returning to the ship carrying Kahluas, outside sombreros, blankets, baskets, pinatas. Thirty people in the theater watch Paul Newman in *The Verdict*. The women who will perform Polynesian dances at the talent show practice in the Rendezvous Lounge. Kim meets with Steve, the ship's pianist, to run through "Country Roads." "If Steve says I shouldn't go on," Kim says, "I won't." Jody says, "You'll be great."

Rick and Rita, the newlyweds, sit in the Café Miramar, talking. "We had the ceremony in the Wayfarer's Chapel and the reception here. Everything was done for us," Rita says. "We thought a shipboard reception would be nice for our guests."

"It was different," Rick says, "not the usual VFW hall thing, and nice to wave good-bye and not have to catch a plane."

The couple met in 1972. "We've been together for eleven years," Rita says, "so we didn't rush into anything. We met at work in L.A. I was a vault teller and he was my supervisor." They agree it was love at first sight, "or attraction at first sight," Rita explains.

"I noticed her immediately," says Rick, "and she claims she noticed me."

"I used to get large cash shipments," Rita adds, "and I'd have him come in to verify them."

Rita is regional vice president in charge of five branches of a savings-and-loan corporation. Rick is a banker with a large commercial house. "It's been nice to wait this long," Rita says.

"We've devoted our energies to our careers, and I'm not sure we'd have had that energy if we'd married earlier."

"We've had lots of fun gambling, and we're a little bit ahead. They've got slot machines, blackjack, craps," Rick says. Most people, the couple explains, place two-dollar bets, but "some were putting twenty-five to fifty dollars on a hand."

A 5:00 p.m. the gangplank goes back up. The ship starts the slow, nonstop cruise back toward L.A. The horizon looks rosy. The ship rips open scents of sea grasses, seaweeds, fish. The prow cuts the green swells. Three passengers, leaning against the rail on the Promenade Deck, lift champagne glasses, toast the falling sun.

Passenger talent shows are cruise tradition. Some couples are prepared. Others, like Kim, see Passenger Talent Show Wednesday Night, then sign up. By nine Wednesday night, the Rendezvous Lounge is crowded. The cruise director patters. Kim's hand shakes. She drinks water, looks to the lap of her new pink dress. Her profile sets determinedly. "I wish I didn't need these," she says of the lyrics she has written out on ship stationery.

The director calls, "Kim." She walks onstage, turns, faces the darkened room, stage lights staring up at her, spots pouring down onto the white flower in her shining hair. "Country roads, take me home, to the place I belong. . . ."

She does not lose a word and sings out to Jerry, to Jody who kneels at the sidelines, snapping flashcubes. The audience claps exuberantly. "That's right, Minnesota," a man calls out, rousing more applause.

Sitting back in her chair, Kim is

(continued on page 18)

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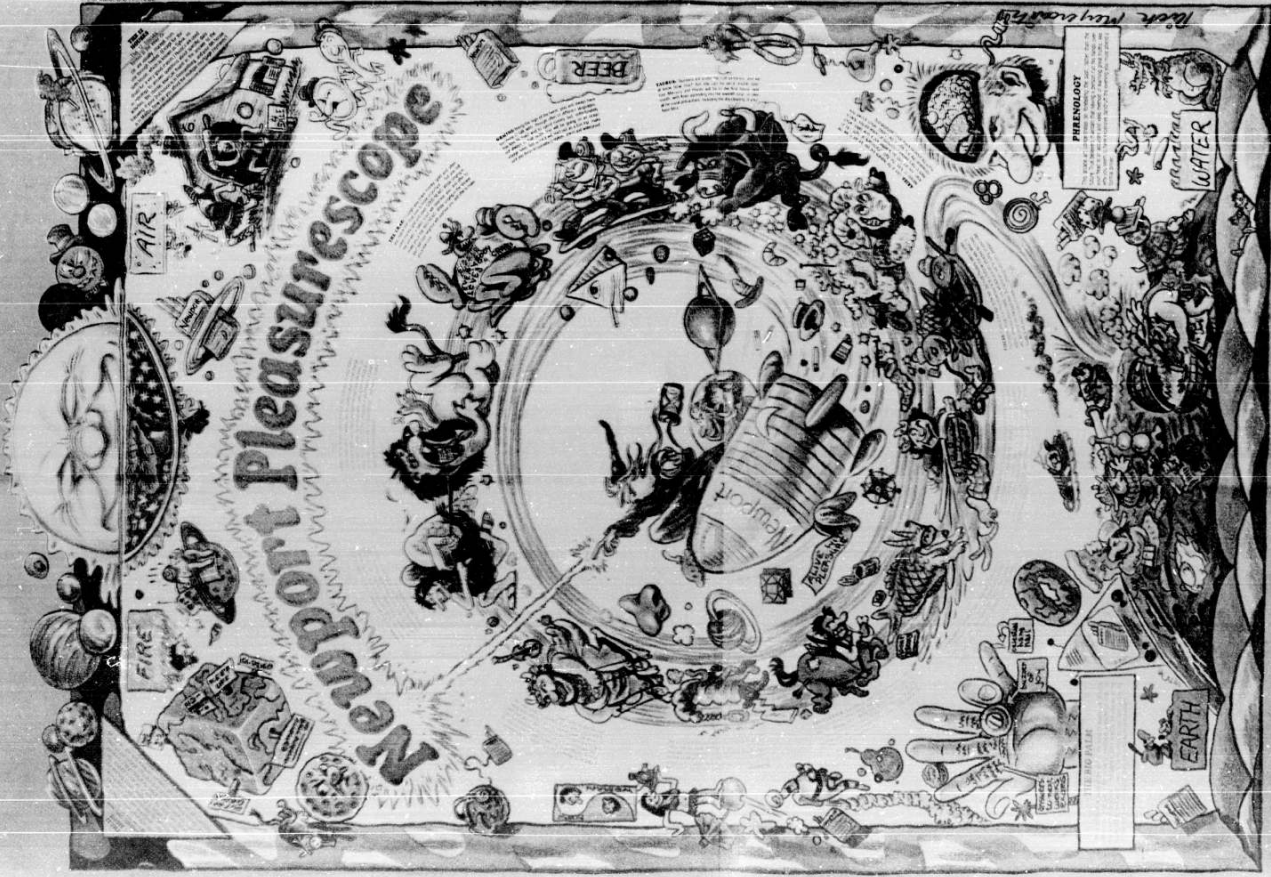
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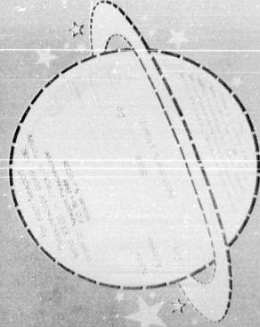
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Ship

(continued from page 17)
quiet, while Tahitian dancers perform, an Italian aria is sung, and love songs drift by on indifferent voices.

By eleven that evening, after the talent show, the faces of the four couples at a table in the Cafe Miramar turn grave. The couples are all wearing jogging suits and cardigan sweaters; they are all over sixty. They talk about the change in love, in marriage. "They don't work at it," a woman says, "not like we did. It never occurred to me I could get out of this." She touches her husband's arm. Murmurous laughter travels around the table.

"Before they say, 'I do,'" her husband says, "they are already thinking about divorce, about 'Well, what if?' Our oldest son got married, twenty-four years old and out of college, good job, had two kids, and ten years later got divorced. My God, 'We're still friends,' he tells us, 'She's the mother of my sons, isn't she?' and then he tells his mother here, 'We still go out to dinner.' What I want to know from him is why, if they're still friends, they aren't still married? I thought that was it, you know, staying friends. But now, they want this constant oom-pah, oom-pah, this fly me to the moon, or it's no good anymore." The six people look down onto the pink paper parasols from drinks lying around the table. The band plays. "After the loving, I'm more in love with you... I'll sing you to sleep, after the loving. The love on your face is so real it makes me want to cry." Nobody at the table talks.

"Cheer up, guys," another of the women says, lifting her glass. Her husband motions over the red-jacketed waiter, who has stood nearby, twirling the tray on his index finger. "We're working on number thirty-nine," he says after the round of drinks is ordered, "and taking one day at a time, waiting for the big one, number fifty. We've got good years ahead. I know it."

In the galley, midmorning Thursday, two men kneel on the brick floor and chip an eagle from ice for that night's farewell dinner. The galley, says the assistant steward, "is within two hours of being a twenty-four hour operation." The noise is terrible: clashing, thudding, clanking pot lids

and pans; spoons whacking against metal bowls; clattering electric mixers three times the size of those used in home kitchens, mixing egg whites for that night's baked Alaska merguezes; the whir and slap of ventilation fans; whining fluorescent light hum; dishwashers rumbling and glasswashers rumbling at a higher pitch; dough mixer lugging and straining. The lights set into the low ceiling give a silvery sheen to stainless steel surfaces on work carts, counters, stovetops, kettles, sinks; they make silver moons of the bottoms of the pots hanging from pothooks. Some forty men, dark-skinned and small, from Jamaica, Honduras, the Philippines, Greece, Australia, the Fiji Islands, from all the countries in Southeast Asia, dressed in white jackets and white caps, their hands in see-through latex gloves, move quickly, quietly across the red brick floors. Aromas, magnified many times by the quantity of food, rise separately out of each area, into a column, then mix. On the stoves potatoes boil for that night's potato salad. Ten feet away onions are chopped, and garlic. Another two feet away, lemons and oranges, grapefruit and pineapple are peeled and sliced. At the far end bread bakes, yeast dough rises, sponge cakes are being slid from oven trays.

"We prepare over 30,000 meals weekly," the assistant steward says, talking above the kitchen clatter from the desk inside his small office. The walls are lined with menus, staff schedules, recipes, calendars put out by food suppliers. "That's 4000 meals daily, not including desk service, such as tea and cakes, morning bouillon, afternoon tea, sandwiches and snacks served in cabins. We make over 4000 canapés from scratch every week. Some ships use catering services, but we do everything here. No microwave ovens. We have eighty-two galley employees who work around the clock. That includes our own bakery staff. Everything from bread, Danish, dinner rolls, cheesecakes, pies, layer cakes, muffins, to birthday cakes. Very few canned or prepared foods are used aboard. Down below now, we are redoing our 9700 square feet of provisions stores, which houses ten walk-in refrigerators about the size of an average bedroom. We're doing that to enable the ship to go to entirely fresh fruits and vegetables that are in season. The majority of foods we purchase—meat, produce, dairy—is all fresh

now, and all of it comes from U.S. ports.

"Then, in addition to passenger service, for our crew we prepare many special dishes. We sometimes have thirty-one different nationalities working aboard. So at any given time we may be serving Indian curries, Italian, Filipino, Jamaican, Spanish, Honduran, Mexican food, and of course American hot dogs and hamburgers. We use 2000 pounds of rice weekly for the crew alone. I eat on both sides. You're here seven days a week, you get tired of the passenger menu, which is the same every week, with changes made for what's in season.

"A week's shopping list for full-capacity voyages costs approximately \$70,000." That lists reads: 2200 pounds New York steak; 800 pounds ground sirloin of beef; 2400 pounds prime ribs of beef; 800 pounds pork; 450 pounds lamb; 750 pounds bacon; 580 pounds ham for breakfast; 2900 pounds poultry; 1350 pounds lobster; 224 gallons of milk and cream; 1680 dozen eggs (that's more than 20,000 eggs); 187 gallons of ice cream and sherbet; 700 pounds butter; 238 cases fresh fruit; 8900 pounds fresh vegetables.

Kim, hauling her oversized sombrero, gets to the pool by 11:00 Thursday morning. The wind blows hard. The mariachi band plays. Kim tosses her hat in front of the trio, squeals, "Arriba! Arriba!" and dances circles around the sombrero.

Jody covers her bare legs with a blue towel. Jerry says, "I wouldn't want to be young again. Too many pains. Too many dyes." He talks about having "been in love, twice. Once with a lady for thirty-three years, nowadays with a woman who lives in L.A. But it's graphically impossible," he says.

"She has a good job, and I'm too old, too set in my ways to sell a house, a business, to move away from my family."

"I sang that song the first time a couple of weeks ago in a beer bar," Kim says about "Country Roads." "It was the first time I ever sang with a mike. I couldn't hear myself, but everybody kept telling me I sounded great." She says about the food on board the *Azure Seas*, "I couldn't ever cook so much and have it turn out this way. At home I did all-day cooking. Homemade chicken noodle soup, roll out the dough and cut the noodles, stew the chicken. Homemade bread, cinnamon rolls, Parker House, finger rolls. I did it all."

She shows pictures of two neatly dressed children. She left her girls with their father, from whom she was divorced, when she came West. "He could afford to feed them, and I couldn't anymore. I want to get them out here, soon. But it would be nice, too, to go back home to the Cities and be somebody. I want to make a career for myself, be able to give my girls something."

"Times are very bad in Minnesota. My mother worked ten hours a day in the same place for nine, ten years. She worked all her life to feed us five kids. Then she got laid off and she can't even find a minimum-wage job. When I was with my kids and the bills came around, my oldest kid'd get out her piggy bank, say, 'Here, Mom, take what you need.' It was all pennies, but it's the thought that counts. Reagan's taking from people on welfare to give more to those who already have more. People here on welfare don't have the problems they have back home. In Minnesota, with the cold, electric bills

(continued on page 20)

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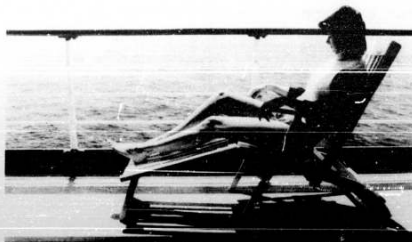
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Ship

(Continued from page 19)

are twice as high, gas bills are triple or double. It's bad. There's not a lot of high-class people like there are here in California. In Minnesota they're just people who are down to earth, they just want food on their table. Reagan cuts them off. That's wrong. Nancy Reagan's sitting in that White House with \$50,000 worth of goddamn china and we're sitting here without a plate to eat off of. That turns my stomach. I think of the dresses she wears. I have n't bought clothes since junior high. Until Jody bought me that dress yesterday, I never had a new dress.

"If I won a lottery tomorrow, I'd give a lot of it away. What I'd do is build what I've always wanted, an old-fashioned log cabin, with a big living room and a basement for a freezer with half a beef. The cabin would be set down in the middle of a forest of trees and some land you could keep two or three steers on, so your meat supply is always there. But it's a fantasy, this boat. I can't believe I'm here."



The water is troubled, the sky turning green mid-afternoon Thursday. In the Mayfair, the ninety-year-old great-great-grandmother sits, sipping tea from china cups. The cruise director and two assistants drink tea and plan the night's farewell show. The night, coming through the Mayfair portholes, breaks up and shatters across the room as clouds pass fast over the four o'clock sun. Outside, in a cul-de-sac next to the rail, a couple, drinking Bud and eating oatmeal cookies, watches the water. The wind picks up to fifteen knots. Deckmen move chairs, take in trays. Waves lift

into three-foot-high curls, green-blue, then foam pale jade, then ivory, then form a white ridge, like the rough salt on the rim of margaritas, finally breaking and falling down into the current.

Dinner that night is lobster and steak. Every frill. The mariachi band strolls by tables, champagne corks pop. A line of fifty waiters carries trays of flaming baked Alaska into the quickly darkened dining room. "Oooohs" fill the room, then applause.

Bags must be stacked outside doors by 6:30 on Friday morning. Dancers leave the dance floor earlier than on the

past three nights, and fewer persons line up for the midnight buffet. Carl sits alone in a corner, his tray pulled up before him. "I'm getting my last meal of the day," he says. Kim talks of getting "pictures of everyone we met on the cruise." She says, "I've been making notes of everything we did. To remember." "Tomorrow," Jody says, "I need to see if my leis are in from Hawaii." Jerry has a golf tournament on Saturday. He sighs. "These girls," he says, indicating Kim and Jody, "sure can party."

Friday morning, the clouds part, holes show in the sky. No joggers come out. The group of morning people fills out with near-strangers, dressed in suits, dark dresses, and high heels, crowding the deckside windows in the Café Miramar. A man in beige trousers, jacket, brown-figured tie, looks toward Los Angeles' docksides and says, "There is no question, looking out there, that you are f---in' in the US of A. There's no co---parition, anywhere, with this." He turns to his wife, a small woman wearing navy blue, and says, "Let's go down to breakfast. I'm going to eat one more meal before it's back to lettuce and yogurt." She leans into the window, gazes down into swirling water. "It's over with," he says to her. "Come on. Let's go."

Pan Gets the Hook



From left: Jonathan Saville, Ralph Williams, G. Stone

JONATHAN SAVILLE

Ellis Rabb's play *Clap Your Hands* — now at the Old Globe in its first (and presumably last) production — is about some of the characters in *Peter Pan* a generation later, when Peter and Wendy are forty and Wendy's father is an old man. It is a play of no value in itself, but it does have the virtue of bringing to mind James Barrie's masterly original, much as a five-and-dime plastic rose can at least make you think of the real thing.

Peter Pan, the boy who would not grow up, first trod the boards only seventy-eight years ago, but he has become as infixed in the consciousness of the race as Zeus. The name, the character, and the Never Land he inhabited seem to have been with us forever; it is a bit astonishing to realize that the Scottish playwright actually invented

them, the same way he invented the admirable Crichton, the Misses Susan and Phoebe Throssel, and other less enduring creatures of his imagination. Peter Pan has the power and permanence of myth; the only modern personage of comparable resonance is Mickey Mouse.

What we tend to forget, amid all this myth-making and the degraded musical, movie, and television versions we are (alas) most familiar with, is the miraculous wit, inventiveness, and theatricality of Barrie's script. *Peter Pan* is a work in which the theatrical imagination — the capacity to invent visual and auditory stage images of such concrete, compact immediacy that they seem more vivid than life itself — is at its height. Remember Nana, the Darling family's canine nurse, preparing baths for the three children; remember the metal-clawed Captain Hook threatening to make his victims walk the plank; remember the lost boys of Never Land in their under-

ground headquarters, with its seven tree-trunk doors; remember Peter Pan dancing with his newly restored shadow; remember the piece-by-piece construction of the little house for Wendy, with the chimney made out of a hat which obligingly begins to smoke the instant it is placed on the roof; remember the Wendy-bird shot down and apparently killed; remember the mermaids' lagoon; and Marooners' Rock with the waves rising about it; remember the battle between the pirates and the peculiarly Oriental redskins; remember the near death of Tinker Bell ("Do you believe in fairies? If you believe, clap your hands"); remember the fairies; remember the flying. Remember such passages of dialogue as this:

PETER: The Great White Father is glad to see the Picanniny braves protecting his wigwam from the pirates.
TIGER LILY: The Great White Father save me from pirates. Me his velly nice friend now.

no let pirates hurt him.
BRAVES: Ugh, ugh, ugh, ugh!
TIGER LILY: Tiger Lily has been spoken.
PANTHER: Look, look, look! Great Big Little Panther has spoken.
PETER: It is well. The Great White Father has spoken.
Or this:
HOOK: Now then, you bullies, six of you with the plank tangle, but I have room for two cabin boys. Which of you is to be?
TOOTLES: You see sir, I don't think my mother would like me to be a pirate. Would your mother like you to be a pirate, slightly? SLIGHTLY. I don't think so. Twin, would your mother like...
HOOK: Show this gab.

It may not be profound, but it's perfect. But as to profundity, I think it fair to say that no play could have been so successful and lasted so long if it did not respond to something extremely deep in the psyches of its audience. *Peter Pan* is about the world as experienced by small children: the longing to escape dependence on one's parents; the playful taking on of adult roles without really understanding them; the imagination of violence, also without a full understanding of its nature and consequences. "To die," proclaims Peter, "will be an awfully big adventure!" the fantasy of freedom, and flying, and self-mastery, and triumph over cruel adult adversaries; and above all, the zany logic of the infantile mind, in which all things are possible, and in which no very precise distinction is drawn between the real and the unreal, the actual and the imagined. And since adults go on carrying with them, in some secret recess, all this childhood paraphernalia, a good production of Barrie's play can arouse as much delighted response in an audience of unself-conscious grown-ups as in one of children.

Barrie is often accused of sentimentality, but the *Peter Pan* he wrote (not the same thing as the *Peter Pan* we sometimes see on stage or screen) is in fact far too realistic about human absurdity to be sentimental. The children are treated with a fine satiric knowledge of what children are really like; there is nothing soft, sweet, and

(Continued on page 22)

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Pan Gets the Hook

(continued from p. 27)

whimsical about the fairies (the jealous Tinker Bell, after all, callously attempts to get her rival Wendy murdered); and warm, delicate idealization is to the way one would describe the vision of Mr. Darling, guilt-ridden for having let his children fly away with Peter Pan, riding to work literally in a dog-house and taking a rather smug satisfaction in the public notoriety this mode of conveyance has brought him. Nor does the play present itself as an apology for not growing up, as many people unaccountably suppose. It portrays the delights of the childish imagination, but it recognizes that they must be left behind, and it bids them farewell with a dry eye. As Wendy grows up, she has a harder and harder time seeing Peter, and she is rapidly losing her skill at flying. It is, of course, sad to lose the magical island, the story-book adventures, the unrestrained playfulness, the pleasures of carefree irrationality. But the Peter she is leaving behind, as she grows up and he remains a child, is shown to be amoral, irresponsible, self-centered, incapable of lasting attachments, living from moment to moment in a shallow narcissism. WENDY: It is a queer that the stories you like best should be the ones about yourself. PETER: Well, then? WENDY: Fancy your forgetting the lost boys, and even Captain Hook? PETER: Well, then? WENDY: I haven't seen Tink this time. PETER: Who? WENDY: Oh dear! I suppose it is because you have so many adventures. PETER: Course it is. And Barrie was perfectly cheerful — indeed, almost cynical — in his awareness that children, as they grow older, gradually cease to believe in the fancies of children's literature. Is there the slightest touch of authentic sentimentality in the scene of Tinker Bell's near death, as Barrie

wrote it?

PETER: Her light is growing faint, and if it goes out, that means she is dead. Her voice is so low I can scarcely tell what she is saying. She says — she thinks she could get well again if children believed in fairies! (He rises and throws out his arms he knows not to whom, perhaps to the boys and girls of whom he is not one. Do you believe in fairies? Say quick that you believe! If you believe, clap your hands!) (Many clap, some don't, a few hiss. . . . But Tink is saved.) Oh, thank you, thank you, thank you! And now to rescue Wendy! (Tink is already so merry and impudent as a girl, with not a thought for those who have saved her.)

This is actually a good deal less sentimental than the death of Cordelia! In addition, *Peter Pan* has some important things to say (or, rather, to show) about the relationship between imagination and reality, both in the theater and in life. The world of the fanciful, which we are shown in all its energetic colors, is juxtaposed against a world of urban middle-class reality. The one world breaks in upon the other, when Peter Pan and Tinker Bell fly in through that top-story window in Bloomsbury; and by the time the Darling children return from their enchanting journey into what is supposedly an unreal world, bringing along with them the lost boys (imagined) to be domesticated in the Darling household (real), the line of demarcation between the two worlds has been so blurred that our conventional certainty about which is which has undergone a little internal earthquake and has fallen to pieces. The theatricality of the play and of its staging contributes to this metaphysical confusion: the boldness and self-directed irony of all the technical tricks (such as the flying), which tell us, "What fun you are having pretending that this is real, when all the while it's perfectly obvious to you that it's nothing but theater," and such straining devices as the tradition of having one actor double Mr. Darling and Captain Hook, or that of casting *Wendy* with an actress. Through the juxtaposition and irrational blending of the imaginary and the real, and

the insistence on the elements of play-acting and illusion in the representation of both, *Peter Pan* shows a striking affinity with the theater of Pirandello. Barrie's play has a light touch and a cheerful attitude, which Pirandello's theater, with its intellectualization, preachiness, and melodrama, manifestly lacks; but there is no rule that says a work of art must be grim in order to be serious, or that the intuitive theatrical artist cannot tell us as much about the paradoxes of life and theater as the self-conscious philosopher can. The affinity runs surprisingly deep. Pirandello's central theme is the conflict between life, which is fluid, unstable, chaotic, ever changing and developing, and imaginative art, which is fixed, permanent, and free of all contingency — less real than reality, but truer. But this is just what, at bottom, *Peter Pan* is about, in its more charming and less obtrusive way. Wendy, who belongs to life, must grow up and leave the fantasies of childhood behind; Peter, who refuses the flux of reality and who exists only in the infantile or artistic imagination, will remain as he is forever — in the play and in the memory of all who have seen it. Wendy's physical reality — and ours — can never remain fixed in time; it ages, matures, and declines, for that is the inevitable way of nature. But Peter, who never lived except in the minds of his author and his audiences, embodies the inalterable truth of a wish-fulfillment fantasy. The intersection of this reality and this truth, not a mere occasion for entertaining children, is the true locus of *Peter Pan*. Unlike Pirandello's Six Characters, the identities in *Peter Pan* — Peter, Wendy, Mr. Darling, Captain Hook — have never had to go in search of an author; they found one at the very beginning of their imagined lives, in J. M. Barrie. Unfortunately — and quite mistakenly — author-director, actor Ellis Rabb conceived the idea that they were looking for him. In *Clap Your Hands*, he shows us a septuagenarian, widowed Mr. Darling, dreaming of a life of adventure he never had; a forty-year-old

Wendy, unhappily married and burdened with the tedious charitable duties of a society lady; and Peter Pan himself, grown to middle age, disillusioned, and exiled from his island of adventure because, since childhood, he has finally stopped believing in fairies and the like, the Never Land has ceased to exist. Tinker Bell is dead. Wendy's brother John has become — we are told with factitiously gloomy relish — an alcoholic proctologist. And so on — such is the cheerless and vulgarized state of the authorial imagination as *Clap Your Hands* gets under way. The three characters on stage deplore the loss of childish playfulness and imaginativeness, regretting the way their lives have become reality-oriented, literal-minded, and hence dreary. By the end of the five static, chatty scenes of Ellis Rabb's travesty, imagination has come back into their lives: once again they have "faith," and they are following their "dream," as we are told in endless preachy reiteration. Slow this gab. What in fact does the purportedly glorious liberation of their suppressed imaginative forces consist of? Mr. Darling has been going around dressed up in a pirate costume. Wendy has had sex with Peter and is making plans to continue their illicit relationship; and Peter is about to go looking for a job as a social worker. O brave new world that has such people in it!

Here we have true sentimentality: a sticky nostalgia for the happy, poetic, irresponsible fancies of childhood (which is how Mr. Rabb misunderstands the content of *Peter Pan*). The supposedly sentimental J. M. Barrie recognized and accepted the fact that childhood passes, and that it is only the work of art that can stop time. Mr. Rabb not only sentimentalizes childhood, which he deprives of the touch of acerbity that gave Barrie's play its fresh, tingling flavor; by telling us that we can only find our true selves by indulging infantile fantasies, and that it is never too late to act like a baby, he also sentimentalizes adulthood. He even sentimentalizes death, when the original Peter's charmingly and patheti-

cally callow notion about it — that death is nothing more than an awfully big adventure — is dreamily enacted by the aged Mr. Darling, who, dolled up as though for a children's masquerade, enters the adventure kingdom of death by winking out the window into a blaze of light, and who (in case you might think dying was for keeps) returns at the end of the play from the happy Never Land of the grave, smiling a pious smile and dressed in the green wood-land costume now discarded by M.S.W. Peter, Barrie's *Peter Pan*, like all good plays, teaches us how to face the truth of our lives even while it is imaginatively gratifying our unrealistic wishes. Mr. Rabb's *Clap Your Hands* turns escapism into a high act of self-realization. It is hard to find words to convey how utterly silly this play is.

Along with the silliness of its "philosophy," *Clap Your Hands* is notably deficient in imagination of all kinds — which is perhaps what one would expect from an author who thinks of imagination as simply

an escape from reality. There is, as I have indicated, a pitiable lack of creativity in conceiving what a really free, joyous, imaginative life would be like for modern adults; aside from some fashionable chitchat about women's liberation, as banal as it is superfluous, Mr. Rabb cannot come up with anything more mind-expanding than fancy costumes and adultery. The style of the play is equally banal. The occasional well-turned ironic phrase, of the Shavian sort, is overwhelmed by oceans of cliché, and the speeches and dialogue limp along with scarcely a whisper of that vital rhythm found in all theatrical language (such as J. M. Barrie's) that is truly alive. Nor is there a living rhythm in the action of the play, where virtually nothing happens: tensions are not built up and relaxed, the same dramatic points are made over and over, and there is little sense of meaningful progression.

Finally, and most debilitating of all, the shelves of Ellis Rabb the playwright seem to be drastically empty of that precious,

irreplaceable commodity, theatrical imagination — the imagination that can create nurse dogs, flying children, poisoned fairies, murderous doodle-does, the song of mermaids calling to the moon to rise, and other such theatrical events, that could not happen anywhere but on a stage, and that concentrate the meaning, movement, and atmosphere of a play in a manner remaining in the memory long after the author's words and ideas have faded away. The only memorable theatrical moment of this play is the sudden blast of steam from the stuffed crocodile Mr. Darling has on so whimsically mounted over the door. The effect is memorable not because it is any good but because it is so purposeless and unmotivated, and because Mr. Rabb, delighted to have invented anything at all that smacks (however falsely) of authentic theatricality, has the poor taste to repeat it.

The cast in the Old Globe production — G. Wood as the extravagant, sentimental Mr. Darling, Patricia Connolly as the sophisticated, sentimental Wendy, and

Ralph Williams as the naive, sentimental Peter Pan — use their formidable abilities as best they can to make something viable out of Mr. Rabb's abysmal script, but these desperately overacted performances will not do much to enhance the actors' reputations. As his own director, Mr. Rabb matches the cliché-ridden dialogue with equally stereotyped blocking and business; what we see is less a real staging than an expert parody of one. There are rich sets and costumes by Robert Morgan and Kent Dorsey, both of whom show many times more imagination than is to be found in all the rest of the production. How delightful it would be to see what these accomplished artists — as well as the excellent actors — could do with the real *Peter Pan*, a play that deserves their talents as this feeble takeoff of it certainly does not.

Do you believe in Ellis Rabb as a playwright? If you believe, clap your feet! (Have you ever heard the sound of one foot clapping?)



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An End, a Middle, and a Beginning



DUNCAN SHEPHERD

One of the well-known perils of extreme stylization in any of the narrative modes is that of the uncalculated laugh. It may not always be a derisive laugh, either. The problem is that the style, over a length of time, will become so overfamiliar to the spectator, so predictable in its surface features, that the spectator will respond with an affectionate (or a derisive) chuckle of recognition, even before he bothers to notice what, on this particular occasion, is on the artist's mind. It is the problem of an artist doing not only his own chosen work, but that of the paradox, as well, making the latter's contribution no longer necessary or possible. Henry James presents this problem for some. For others, or perhaps for some of the same, Hemingway does. In movies, directors as disparate as Robert

Bresson and John Ford do. And to stop beating around distant bushes, screenwriter and playwright Harold Pinter does it, too, at least for me. That's another way of saying that I have grown less and less inclined to look and see what, if anything, lies beneath the unmistakable surface of a Harold Pinter script. An important difference between him and the stylizers mentioned before him, though, is that some sort of laughter, if not necessarily the jolly sort actually evoked, is frequently intended. And it needn't be seen as deviously double-edged when I state that I got my full complement of Pinteresque chuckles out of the screen treatment of his *Betrayal*.

The periodic murmurs that ran through the audience on the night I attended told me that not everyone in the civilized world had yet been duly informed that this triangle tale is related in reverse chronol-

ogy, starting, that is, with the breakup of the pertinent marriage and working backwards nine years to the first extramarital embrace. It is, of course, not in reverse chronology to the extent of "Good God" coming out of the speaker's mouth as "Dog doog" and the speaker then withdrawing through the door hind-first. I had known that much, but I had not known — and perhaps others could benefit from this bit of explicit description — that at least a couple of times it would be permitted to have three distinct scenes strung together in proper chronological order, before the next jump is taken back to an earlier time. The potential confusion in the time-jumps, which I admit I had been a little apprehensive about, is completely thwarted by means of superimposed titles which run, if I remember them correctly, "Two years earlier," "One year earlier," "One year earlier," "Two years earlier," "Two

years earlier," and "A year earlier" — these are what the murmurs going — I had not planned to know more than I did in order to do a one critic's contention that this reverse order is like memory. In locality, better than the arrangement of the scenes, not these restriction to chronology charged dramatic milestones, is anything much like memory as I have known it, either first-hand or via Alain Resnais's movies. It is, on the contrary, a deliberately artificial, rigidly formal arrangement, and its effect is to ensure that every step of the way we know more, and better, than the principal trio. And the effect of that divine omniscience, in turn, is at least twofold: to diminish any sense of suspense or other sort of emotional involvement, and to substitute a finger-wagging condescension in its place. These two intertwined strands — are carried through as well — and perhaps I should say "as usual" — in that distinctive Pinter patois spoken by all the principals.

Here again, for the uninitiated, a bit of explicit description might be helpful. But I am only willing to provide it if I can be allowed to go on to say such well-trod ground as the "economy," the "precision," the "poetry," and the "style" of Pinter's dialogue, and land directly on what is important to me to chuckle.

Even here I would prefer to skip over the frequent repetition of the phrase, which does their share of producing laughs, but which are more overtly intended to do so, and which are more a matter of content than of style, anyway. What I am thinking of instead is that delicate quick of constant repetition, of almost pathological echolalia or quasi-scale perseveration, whereby a particular word or phrase gets volleyed back and forth between two or more interlocutors. It's a matter like playing catch with an ice cube or a snowball, the object of the game being to keep it in play as long as possible and not to be the one to get stuck with nothing to toss back. It's no hardship, however, when one such snowball is used up; there is always a new one immediately set into play. (Description of this activity would no doubt be aided by a simple snowball, such as the one packed together around the word "knew": "I thought you knew," "Knew what?" "That I knew," "That I've known for years," "I thought you knew that," "You thought I knew?" "She said you didn't, but I didn't believe that. Anyway I think I thought you knew.") The task seems to be someone to conserve language, to stretch any given word as far

as it will go, to limit the vocabulary of the script to the Hundred Most Commonly Used Words in the English Language, to put Roger's out of business. An occasional uncommon (and unrepented) word like "gleamed" — as in "I never gleamed; I never suspected" — or like "hovering" — as in "it [the apartment floor] needs hovering" — makes a big splash.

Despite the game-like aspect of all this, the participants are denied the dignity of playing the game in that spirit: they don't enter the game willingly and enthusiastically, or even seem to realize that they are in one, and they never exercise the option of sitting out a round. It is a thing imposed on them by Pinter, and it is one of the basic tools for cutting them down to — or below, size. But if it helps underscore that condescension which is built in to the quantities of the piece, this style, here and almost everywhere in Pinter, tends to erode the seriousness of the thing, sets up an artificial barrier that prevents the spectator from considering the characters as dimensional human beings. It gives them instead a dehumanized automation quality that has been a staple of humor since the heyday of Mack Sennett.

It would take an extraordinary actor indeed to make a Pinter character sound other than insincere, evasive, catty, prissy, teasing, mocking, and somewhat dense. Patricia Hodge, as the lone woman in the triangle, is near enough to extraordinary as to seem the most natural of the three. This may partly account for why she

also seemed to me, even under Pinter's chilling gaze, the most sympathetic of them. Then, too, the fact that her character is a sort of generalized woman-wife-mother-lover, without much individual personality, leaves her wide-open to viewer projection and identification. (It is nice, too, to see a woman presented as attractive who falls somewhat below the standard of attractiveness that tends to obtain on screen but very much within the standard that obtains in real life.) Jeremy Irons, as the wife's lover and husband's best friend, is both too ill-defined and too twitchily mannered to arouse much sympathy. Ben Kingsley, on the other hand, as the wronged (but also wronging) husband in the case, is much the best defined character, even if most of that definition comes to the large quantities of the spicily ventilated. He has exchanged his "uncanny resemblance" to Mohandas K. Gandhi for a rather canny resemblance, in voice and eyes at least, to Donald Pleasence. But whatever the reason, we tend to miss him whenever he is absent from the screen.

A presence we might also tend to miss is a director as congenial and complementary to Pinter as Joseph Losey (see, especially, *Accident*). Who have instead is David Jones, a veteran of stage and television but a novice to movies. And in view of the penned-in stiffness of the action (where minor technical gaffs such as mismatched reverse angles tend to balloon in importance), we would be grateful for the

sculptural and architectural fullness which a Losey can give. And not only that. Losey has a misanthropic (or perhaps just anti-Establishment) nastiness all his own, to fill out the surface-level nastiness of Pinter. *Betrayal*, for all its implications about the inconstancy of love, feels strangely light-weight. That is its attraction. That is also its limitation.

I am unconvinced that Abel Gance's *Napoleon* is among the best movies of 1927, let alone all time. But I cannot get interested in arguing the point. Whatever wave of renewed topicality the movie was riding a couple of years ago, when it was unveiled in select cities with fifty-piece orchestral accompaniment, it is difficult to recapture that feeling when the movie finally arrives here these two years later and (in my case) when it disappears again after a one-week engagement at the Fine Arts. (It seems unlikely that the musical score composed and conducted by Carmine Coppola would be any the less annoying and wearing if performed live.) I would grant, however, that none of the arguably better movies of the day would have presented quite so suitable a reclamation project for an impresario with as grandiose designs as Francis Ford Coppola. The swarming, waltzing, jiggling camaras, the dizzying panning shots, the split-screens, the superimpositions, the variegated trims, the machine-gun montage in the contemporary Russian style — all this and much else is more often interesting than good.

even if interesting only for its period and only in the sense of being characteristic of, rather than ahead of, its time. A special exception must be made, of course, for the triptych effect known as "Polyvision" — that conceptually audacious the neighboring images are actually tinted red, white, and blue, respectively, at one point but technically shaky forerunner of Cinema.

The narrative is another matter, not nearly so interesting in any respect, indeed abridged by some of the worst conventions of screen biography: overglorification of its subject and overreliance on plot coincidence, symbols, parallels, and foreshadowings, including the hilarious notion that Little Napoleon was already a brilliant military strategist on the grammar-school playground. For every authentically stirring scene, there is some such indignantly corny one as the birth of "La Marseillaise," with sunlight streaming through the window and teardrops streaming down cheeks, or the "comic" marriage ceremony and the filtered-through-tulle wedding night, or the pre-battle confab between Napoleon and the ghosts of the French Revolution. Hardly a sequence could not profitably be trimmed down by half — a course of action which would reduce the movie to a more easily bearable two hours. The whole thing might be done more easily, as is, if it could be viewed (and if Kevin Brownlow should be saluted for his laborious reconstruction of it) in a spirit of sober scholarship, rather than one of delicious celebration.

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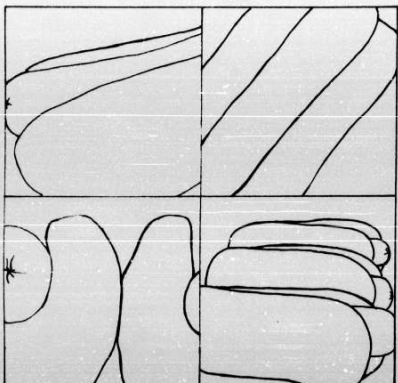
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My grandmother always prided herself on the fact that she had taught me to perceive people often glance, or at a glance. The moment Aunt Bertha barreled into my house I saw, often glance, that she was agitated in a manner that led me to believe she was in love. Her cheeks were flushed, her eyes demure, and she was visibly distracted. She would begin a sentence only to break off in mid-thought, whereupon she would burst into uncontrollable laughter. She appeared shy, as if she were carrying an enormous, happy secret, and she was breathless. "Put your jacket on," she whispered with uncharacteristic gentleness. "Come. I want to show you..." She lowered her eyes. I didn't doubt for a moment that she wanted me to meet someone dear to her heart.

It was dusk and without speaking we walked in the blue light. Aunt Bertha skipped a few steps ahead of me. "A few more blocks, just a few more, darling," she crooned, suffused with happiness.

For the first several blocks I followed without question, though the direction in which she led me was a puzzle. We were not walking toward Cove Park in La Jolla, surely a romantic spot at sunset. We were not zigzagging downhill toward La Jolla Shores, nor up the slopes of Mount Saddle. We traversed in the direction of La Jolla High School. Could Aunt Bertha have an assignation with a teacher? My heart warmed toward my aunt, outrageous, irrepressible, and a widow for almost a decade. I allowed myself a moment of sentimentality.

Then we passed the high school without a nod and turned down Nautilus Street in the direction of Windansea beach. That must be it, I thought; she has a tryst at the beach.

At La Jolla Boulevard we stopped for a light and Aunt Bertha took my hand in

hers. As the light changed, she not only guided me across the street clutching my hand, but the pressure on my fingers increased as we reached the other side. Suddenly she was panting. "Here, now, inside, here..."

I hardly recognized the changes on the street that led Nautilus Drug Store at one end and Le Rendez-Vous restaurant at the other. The Bull Ring Mexican restaurant had vanished along with several shops, and there stood a new diner, half a block long.

"Remember when we went to see the Edward Hopper exhibit in San Francisco? You were crying when you looked at *Early Sunday Morning* because it reminded you of your childhood in New York." Aunt Bertha regarded me tenderly. "Well, what do you think, is this Hopper's *Nighthawks* or not?"

Instead of a man with pointed features who wore a dark suit and a gray fedora, instead of a pale woman with burnished hair and a red dress, instead of the stillness of dawn and death and poverty, there stood a throng of untanned teenagers. Aunt Bertha could contain herself no longer. "And there he is!" It was the owner of Sluggo's La Jolla.

"Everything is imported from Chicago, everything, even the bread," Aunt Bertha cried. "From Chicago, my home town," and she yanked me inside.

The large room was dominated by the open cooking space from which poured the intoxicating aroma of broiled hamburgers and steaks, but most important of all, hot dogs, or as they are known in my home town, frankfurters. To the left was an area with tables where you receive service. To the right was the self-service line where you place your order and pick up your food, to eat there or take out. Aunt Bertha insisted that we stand in line, "like real people." Why we are more "like real people" when we have to endure a long line has been a mystery to me — no doubt it stems from my aunt's early political

radicalism when she identified with "workers" and political ferment in our country. I was exhausted from the long wait, and after a minute she relented and we took a table on the other side of the room.

"I've already had dinner," she tried, "maybe half an hour ago. I mean, I couldn't believe what I was eating. I said to Mister Sluggo, I told him, 'I'll be right back, I just need a breath of air,' so I came to get you and here we are. Can you imagine, you and I together at Sluggo's in La Jolla!"

She pushed the long, narrow, yellow menu forward. "Just now I had a hot dog, a skirt steak, a Bigbeef sandwich, and a pure beef Polish sausage with *gribiness*. Of course, I can't eat too much after that; I'll only help you out a little." Then she ordered the identical meal over again, the whole time yoo-hooing to Mister Sluggo and waving and blushing frantically.

What can I tell you? It was an orgy, a bona fide binge, the ultimate in overindulgence. I began with an Alderman

Frankfurter — a charbroiled hot dog, with melted cheese, bacon and sliced tomatoes (\$3.79). I then proceeded to a Chicago skirt steak served Romanian style, with mushrooms, onions, and bell peppers, served on a French bread which is famous in Chicago and known as Gonnella. This was followed by the Bigbeef Italian sandwich (\$2.99), and at the very point that I thought I was going into cardiac arrest, Aunt Bertha winked again and there was a half-pound burger, Italian style. Not to mention homemade potato chips and wedge-cut fries with their skins on!

Now, the problem with an orgy is that one thing melts into another, things combine and form new permutations. If I were an ordinary diner, I would have merely staggered out without trying to discern one item from the next. But objectively, this is how the food shaped up, or more accurately, shaped me.

The hot dogs are nothing less than terrific. I had mine broiled, but some people, including Sluggo, swear by the boiled ver-

sion. Also, since the beef is of such excellent quality, the cheese and bacon are tasty but superficial. If, however, you order the Alderman Frankfurter, it's a meal in itself.

For those who come from Chicago, skirt steak is familiar. It's a cut of tenderloin that's sometimes marinated before it's broiled or prepared with special seasoning. The steak is placed on a French loaf (not sourdough) that does not become soggy when gravy and beef are placed upon it. The flavor of the skirt steak is very fine, and if you like steak sandwiches, you won't go wrong with this one (\$3.99).

One of my favorites was the Bigbeef sandwich, which may not appeal to everyone. The beef is sliced very thin and is well done — just as in my childhood. For \$2.99 you get lots of good-tasting beef with a hint of gravy. But remember, it's not Americanized thick slabs of cold, pink cow.

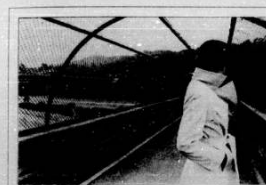
My Italian-style Bacci burger was unique. Italian in origin, with bits of oregano at the bottom of the bun and mush-

rooms, melted cheese, and tomatoes as toppings. The beef is of very high quality. Next to last, an item called Maxwell Street Madness, a beef Polish sausage covered with finely toasted onions. These onions are called "gribiness" and are a version of authentic *gribiness*, which are the crisp remains of chicken fat when rendered with onions. The Maxwell Madness is a killer dish, the onions and the sausage a knockout combination.

Last, yes, really and truly last, the homemade French fries and the natural wedge-cut fries. What can I tell you? They're both addictive. They're also superb. So are the cheesecakes from The Incredible Cheesecake company.

I didn't really eat all of this Aunt Bertha did. After a while Sluggo came over to our table. He was beaming. "I used to be in the business of wrecking old houses," he told us. "But I always wanted to feel like a Jewish mother, and here I am."

Aunt Bertha smiled happily. "You're going to give a lot of people a lot of pleasure. La Jolla will never be the same." □



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JEFF SMITH

Kevin Wade's *Key Exchange*, which opened last Thursday night at the Bowery Theatre, is a nifty little drama. Set near the bicycle paths in Central Park, the serio-comical play takes place on consecutive Sundays during a summer in New York. In nine brief scenes, *Key Exchange* traces the fortunes of two relationships, one on stage, one off. Both are products of their age — the sweet and sour Eighties, in which the "great expectations" of romance vie with love waged as a calculus of

advances and retreats (with each move jotted down on an invisible scorecard). The play makes no grandiose claims about life or love. Instead, it focuses on three fairly common people, two men and a woman, who relieve the pressures of their careers by cycling in the park. And though they aren't intended to represent anything beyond their individual concerns, the problems each faces (or shies away from) nonetheless have a ring of truth about life in our liberated — yet romantically cautious — times.

In the play, Michael and Phillip meet by chance in Central Park. Phillip, a thirty-

year-old writer, learns that Michael, who is just a year or two younger, was wed recently, an event Michael describes in contemporary jargon. His "untraditional" marriage — to an unseen though believable character — was a "celebration" of their relationship. Proud of the "responsibility" of his decision, Michael depicts his new status as a caring, reciprocated melding of his and his wife's interests. What is important to her is equal, so to him, he says, and thus their honeymoon was postponed so she could continue working weekends as a dancer. This statement prompts the carefree Phillip, with

scorecard in hand, to exclaim "she owes you one." By contrast, Phillip prefers the "usual thing" with Lisa ("sleeping with her, dinner a couple times a week, parties, maybe a movie") — a casual relationship, Phillip boasts, is like having his cake and his cupcake too. And Lisa, a woman in her late twenties, acknowledges that their "open" arrangement of the last four months is fine with her, as is their seeing other people.

But Lisa really wants a more "exclusive" relationship with Phillip. She knows, however, that the slightest move in that direction will be perceived as pressure to unliberate his swinging lifestyle. Unlike Michael — or at least unlike the glowing description of his marriage (Michael's in advertising, by the way) — Phillip ranks love's percentages above its charms. He equates true love with being held hostage, and he prefers a species of amatory Reaganomics: a balanced budget of payments and debts, down to the smallest detail, with the interest accruing on his side of the ledger. And Lisa knows this too, as is demonstrated by the little matter of the ham sandwich.

On the second Sunday of the play, Lisa treats the two men to some take-out Chinese food. Phillip rakes at his meal — spicy beef with cashews — and in a mild huff announces he is going to buy a ham sandwich. Quick to spot a rift, Lisa steps in and, as she tries to put out one fire, almost causes another. She offers to get the sandwich, "while it's still no big deal."

"If you go," she tells Phillip, aware of a persistent pattern, "I'll hear about it at some point when it will have gotten all out of proportion." It's a small item, the ham sandwich, but Lisa knows that to Phillip it represents an infringement on his personal territory — like enemy tanks massing at his borders, demanding a counterattack in the near future.

In Phillip's scheme of things, a seemingly insignificant occasion functions like a synecdoche, with a small part representing some larger — and in his mind deadly — whole. But Lisa has wants too (one of which is to "mold Phillip into the Right

Man" for her). And although she has rehearsed her request to make it seem as nonchalant as possible, when she asks Phillip for the keys to his apartment, he recoils. Unspoken but implied by the request, he says, is "that word," and his dauntless machismo cringes at the prospect of a "commitment." Next thing he knows she'll be wanting him to meet her father (which is true). And then what?

In the play, Michael provides a partial answer to this question. He is tender, sensitive, and vulnerable — value terms of the era, their bright side concealing the qualities of shyness, passivity, and defensiveness. Michael claims to be a realist. He argues stridently that in a modern marriage one should leave romantic projections — "the ones you were brought up on" — behind. "We're living together," he is quick to tell Phillip, "we love each other very much. It's the same as before." But as the play progresses, a disjunction occurs between what he says and what is happening to his marriage. And lately he's been spending a lot of Sundays riding his bike at the park.

I like this play. I like its simple, uncluttered, and unpretentious form, and the way it uses small incidents to suggest — but not to browbeat us with — larger concerns. I also like the way Kevin Wade has shaped his characters. They are combinations of qualities, likable but with enough problems to be believable. Lisa, Phillip, and Michael (and his off-stage wife, who has begun to wander further off-stage) are all in transition. Balanced between the old and the new, they are as yet unsure of the merits of each (Lisa, for example, is a combination of modern and romantic, still hearing her mother's wish to save her "honor" for the man she loves). And though they border on stereotypes, Wade has found fresh ways, often very funny ones, to give his characters an individual uniqueness. Wade is also nonjudgmental. Unlike Phillip, who is ever vigilant for small infractions in the ratio of giving and receiving, the playwright focuses on the causes of things — on how they are set in motion — and not on villains to blame. He

is modern, even if his characters sometimes are less so.

I also liked the Bowery Theatre's fine production of *Key Exchange*. Aided by Arthur Henderson's minimalist set — a sparse re-creation of Central Park illuminated at times too brightly by lighting designer Sean Lamotte — director Kim McCallum has staged the play with an arresting simplicity and with a subtle eye for its nuances and ambiguities. It is a clean, tight, well-paced production, one that modulates effectively between the play's now breezy, now stormy moods, its multiple arcs and unexpected reversals. McCallum's appropriate blockings also seem to expand the small space at the Bowery Theatre. As does Henderson's set, which becomes, in effect, an unbanked velodrome for the actors, who spend a portion of their time whirling about the stage on racing bikes, even in the dark.

McCallum's cast, whose cyclings about the stage metaphorically reflect a similar pattern in the lives of their characters, is solid. For the most part, Jim Hansen, who plays Michael, is the least effective. Though he has some good moments, Hansen's characterization lacks focus, and he tends to read his lines not with the clip of natural speech but rather with the stiff deliberation of someone being interviewed by the media. C. Jason Martin, in contrast, is an intense, energetic Phillip, the defensive aggressor who enjoys fast-paced bike races and slow-paced affairs. In the wrong hands, Phillip could become little more than a megalomaniac. But Martin rescues his character from his stereotype by infusing it with humor and the glimmer of deeper awareness, both of which earn Phillip the degree of sympathy necessary for the overall fabric of the play. And as Lisa, Susan Thompson blends well with Martin. Hers is a controlled performance, projecting understanding (a little too much in spots) as well as the confusion that arises when the urges of the heart conflict with the fashionable codes of the day. Which is what Wade's wise and funny gem of a play is all about. I recommend it, and the Bowery's fine production, heartily. □

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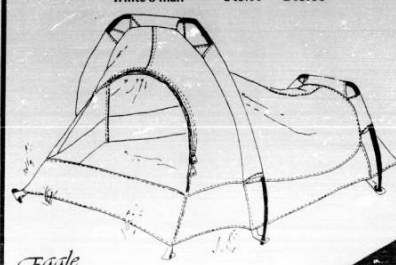
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Letters

continued from page 4
small children to support, so desperate for a job she tried four applications, wasn't even given an interview.

These many former FedMart workers applied for jobs at the wages and hours Target offered and still weren't hired.

There is a myth that FedMart went bankrupt because their union workers received too-high wages. The truth is FedMart is still in business as a real estate company. In fact, the last quarter FedMart operated as a retail business, the fourteen San Diego area stores showed a net profit of \$4.6 million — verified by the independent auditing firm Touche-Ross. The San Diego operation, which

employed union workers, was profitable from the time it began under the guidance of the brilliant entrepreneur Sol Price.

On the other hand, the FedMart stores in Texas operated at a nominal and didn't pay union-scale wages lost money for FedMart from the day they took over Globe stores. These nominal stores caused such a financial drain on FedMart they were closed in the fall of 1981.

The standard of living and the level of dignity which workers in America have today is the result of a free and democratic labor movement. The most vicious haters of free and democratic labor unions are fascists and communists, who do all in their power to destroy them. Poland today, Germany under Hitler, and

Chile all suppressed workers from joining free, democratic labor unions. And here in America we have our special brands of union haters — the greedy and the ignorant.

The ultimate goal of the American labor movement is, and always has been, to help bring about the healthiest, best-educated, most creative and most productive society it is possible for human beings to achieve. Our record shows we march to that drummer.

Thomas J. Vondra, president
UFCW, Local 1222, AFL-CIO

Classified Jeremiad

Donald Gillmor's April 24 letter is not only factually wrong, but

also reveals a perception of worker organizations in a kind of vacuum that doesn't reflect history.

It is totally irresponsible of Gillmor to blame unions or wages for the demise of FedMart. The San Diego branch of the chain was financially viable and it was management that overextended into Arizona and Texas and ruined the company. And the entire manner in which the changeover took place was designed to grease the wheels for the new owners.

The hiring of nonunion employees is indeed fortunate for management, but for reasons other

than the people hired. By not hiring the 3000 ex-FedMart (unionized) people, they punish new employees and withhold jobs from old ones.

Gillmor's journal against unions extends beyond the local scene to attack them for "pricing products out of markets" on a broader scale (nationwide). What seems to have escaped Gillmor's unique vision of the business world is that unions (the workers) do not own the means of production.

Management understands that and that is why they, and apparently Gillmor too, would like to put all the blame on them and have workers deny them. Mr. Gillmor, that day is not at hand for the simple reason that union members are intelligent human beings.

Art Ross
San Diego

Off the Cuff

What professional personality do you admire?

Monique Talkingdon
Nutrition Consultant
Kensington
I'd have to say Fred Astaire. I've been dancing for ten years. He makes it all look so easy. I've always admired his grace and the fact that he worked hard and didn't become that well known until he was older in age — his late thirties. He does double wings so well. His creativity impresses me. In *Royal Wedding* it looked as if he were dancing on the ceiling. They had the room turning on pulleys. He uses props with great innovation. I'll never forget the dance he did with the coat rack. His movies *Top Hat* and *Singin' in the Rain* are my favorites. I can't wait to see them again. For being a thin, small man, he sure had the talent and charm. He wore a size seven or eight shoe. I've gone to L.A. and stood in his footprints. They're about the size of an average woman's foot.

Kevin Donovan
Small Business Owner
El Cajon
Off the top of my head, I'd have to say Dan Fouts. I have a lot of respect for people who seem to have control over their own destiny. It's probably because I want to be able to have total control of my life. I don't want other people controlling me. That's one of the reasons I own my own business. You can tell Fouts knows how much power and influence he has. Regardless of what his environment is, he has the final say-so. At times he's had a lot of people opposed to him because he's not a team player. He was one person against everyone else. Still, it really didn't matter and he knew it. He has great integrity and great skill. Some people want to be followers and some people want to be leaders. Dan Fouts is definitely a leader!

Gael Bergstedt
Vitamin Department
Manager
North Park
There are two people I thought of immediately. The first was Bob Dylan. He never did sing very well, but the songs he wrote had a message, and he sings from his gut. "Here's a man in a big crowd who swears I'm not the one..." I've admired him for years. I don't really know that much about him, but I do know that his songs affected millions of people, including me. It's impressive when one person is able to do that. Linda Ronstadt's the other person I thought of. I still think she's one of those singers who hasn't had her full due yet. She has a full, powerful voice. A lot of emotion comes through even though she's interpreting other people's songs. I love "The Moon Is a Harsh Mistress." She's sweet, she doesn't seem concerned, and she actually seems like a nice person.

Don Wyman
Sales
San Carlos
The sportscastrer Ted Leiner comes to mind. I think you saw a change of channels in his eyes for a minute. He doesn't think that auto drivers are athletes. That's why I had that hesitation. He's going to have to take in an auto race. Otherwise, I really respect him. He uses sports as his mode of communication — the words he uses, the way he expresses things. Regular news announcers don't have as much of a chance to be creative. It's all, "Today a plane crashed," or "Today the bridge broke." I like Leiner's wit and I think his exuberance and happiness come across on the set. It isn't easy announcing sports. I became a big fan a few years ago when he started covering college basketball. He's the kind of guy you either love or hate.

Gary Tolle
Pool Cleaning Business
La Mesa
I've always admired drummers. John Bonham is one. He was the drummer for Led Zeppelin, he o.d.'ed on vodka. Then there was Keith Moon from The Who, who o.d.'ed too — too many drugs. That's probably why they were so good, you know, they were totally loose. I think the Romantics and the Stray Cats have decent drummers now. They're both new wave. I've always wanted to play the drums. It's kind of a fantasy, you know, to rock out on stage in front of a million people. I did play the drums when I was young, but I quit. I'll go back to it someday. I have some friends who have drum sets. Every once in a while I go beat on them. If you've tried it, you have to admire the professionals. I have respect for a guy who can fly a jet airplane, too.

— Lin Jakary

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Section 2 Events, Theater, Music, Film

Castled

"The one you really should talk to is 'Swede' Thronson," said the reporter from the Del Mar Suncoaster. "He is the president of the Del Mar Chamber of Commerce, and he is the Del Mar Historical Society. I'm sure he can tell you more about the Castle than anyone else."

"Well, the Marston Hardings designed it in 1925 or '26," said Thronson. "It was originally called Sotia Del Mar but became known as 'The Castle.' Some navy officers rented it during World War II. I know a man who worked on it and he said there's a lot of reinforced steel in that concrete. It's solid. But the person you really ought to talk to is Alice Goodkind. She knows more about the old



Del Mar "Castle" c. 1926

buildings in Del Mar than anyone."

"Ruth and Marston Harding came to Del Mar from

Massachusetts. They owned cotton mills," explained Alice Goodkind. "They settled in Del Mar, which was the wealthy

community developed in the early 1920s by the South Coast Land Company, managed by Colonel Ed Fletcher. Fletcher

envisioned developing Encinitas as a middle-class community and Carlsbad as a lower-class community. He personally bought Solana Beach."

The Hardings engaged architect Richard Requa to create their castle on two acres of land high in the hills above Del Mar. Requa is best known in San Diego for designing many of the buildings in Balboa Park, including the Municipal Gymnasium and the Spanish Village. Requa traveled to Europe to study castles and brought back not only ideas but also stained glass, doors, railings and other pieces for the Hardings' own castle in Del Mar. It took almost a year and a half and 150,000 dollars to build the eight-thousand-square-foot mansion, which has five bedrooms, five bathrooms, five fireplaces and a three-story

(continued on page 7, col. 4)



Die 9 Freiwilligen (The Volunteers) by Kaethe Kollwitz, 1922 - 3

Der Fervor

For a moment, out of the chaos of post-World War I Germany, a flame of hope and idealism burned intensely. This optimism was fed by the ardor of certain writers, filmmakers, and artists who grandly envisioned the formation of a socialist brotherhood in a world of peace and personal and creative freedom. In the period between 1918 and the mid-twenties these artists dedicated themselves to politically inspired works hoping to transform their dream into Germany's reality. But when they finally looked up from their work and realized what was happening outside their studios, workshops, and cafes, they found their new socialist republic not much different from the old regime and the situation of the German people unchanged, and their hope died in disillusionment.

The art produced in this rarefied atmosphere is the subject of an exhibit that will open April 29 at the University Gallery at San Diego State University: "An Alle Künstler! War — Revolution — Weimar, German Expressionism: Prints, Drawings, Posters and Periodicals from the Robert C. Rinkoff Foundation." Dr. Lu Rinkoff, associate professor of art history at SDSU, and a board member of the Rinkoff Foundation, has assembled this

exhibition, which includes works from some of the best-known artists of the Expressionist movement (Kaethe Kollwitz, George Grosz, Otto Dix) and others less known but equally important to the period. Some of the works will be exhibited publicly for the first time in this show.

Expressionism as an emotional and political statement evolved as a reaction to a storm of social change in Germany — from a period of rapid industrialization under the

(continued on page 9, col. 3)

Shopping For Clothes

Here is a report on my recent trip to Paris for the showings of the latest lines in women's and men's fashion. You will be happy to know how perfectly the Old Globe's upcoming sale of theatrical costumes coincides with the new, for what is in this year is what Yves Saint-Laurent has wittily called "historical mishmash" ("le mackinac historique").

A typical example is a young man's outfit for tennis or boating: a Tudor doublet in purple velvet embroidered in gold and encrusted with pearls under a double-breasted laced jerkin in brocade silk with white, 100 percent cotton will be made short and slashed cross-garters. His woman companion will wear a

mid-Victorian steel-hooped crinoline petticoat in pink rock shades over ankle-length, lace-edged linen pantaloons, with the upper part of the body in a braided eggshell cashmere



Costume by Jack Ford

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 90803, San Diego, CA 92188.

Film

An Evening With Frank Capra, the famed director will answer questions from the audience following a screening of his 1939 classic *Mr. Smith Goes to Washington*, all of which will benefit the Museum of Photographic Arts in Balboa Park and will be held Thursday, April 28, 7:30 p.m. (backstage reception 6:30 p.m.). Spectels Theater, 121 Broadway, downtown. 235-9920.

"Mildred Pierce," an example of art producing life, Joan Crawford plays a successful businesswoman bedeviled by her ungrateful daughter (Ann Blyth) in Michael Curtiz's 1945 film that will be shown Thursday, April 28, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 730 Prospect Street, La Jolla. 454-3541.

Political Film Series sponsored by the Committee for World Democracy continues with *Sala*, a 1974 Senegalese film satirizing modern Africa (subtitled in English), a documentary examination of South African apartheid, Friday, April 29, 7 p.m., room 2722, undergraduate science building, UCSD. Free. 452-2230.

"White Wilderness," Academy Award-winning documentary of Arctic ecology, will be shown Saturday, April 30 and Sunday, May 1, 2 p.m., Natural History Museum, Balboa Park. 232-3821.

"The Quiet Man," John Wayne and Maureen O'Hara star in John Ford's lavish 1952 film of an Amer-

ican boxer in Ireland, which will be shown as part of the "Emerging Woman" film series, Tuesday, May 1, 1:15 p.m., room C-7, Mira Cosmo College, One Burnside Drive, Oceanside. 257-2121.

"Angel and the Badman," quintessential John Wayne — he stars as a tough frontiersman made more human by the love of a good woman (Gail Russell) — in this 1947 release that will be shown Tuesday, May 3, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. 435-4187.

"Le Moulin a Cinq Pates," Ferand plays five different roles in this French comedy subtitled in English, which will be shown Wednesday, May 4, 7 p.m., San Diego City College theater, Fourteenth and C streets, downtown. 232-5262.

State of Siege Costa-Gavras' much-much political horror with his 1973 film about U.S. advisors in South America based on a true kidnapping incident in state Yves Montand and will be shown Wednesday, May 4, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 730 Prospect Street, La Jolla. 454-3541.

"The Legend of Sleepy Hollow," Bing Crosby narrates Disney's production of the classic Washington Irving tale, which will be shown with Disney's *Philly and the White Cat*, Thursday, May 5, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

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"Empire of the Senses," a program of ballet, jazz, and modern works, will be performed by the

students of STSDF, Chorale of the San Diego State University, April 29, 8 p.m., studio theater, women's gym, SDSU. 265-6821.

Dance Concert, the De Young Dance Theatre will perform Saturday, April 29, 8 p.m., Westminster Presbyterian Church, 3508 Talbot Street, Point Loma. Reservations: 223-1951 or 223-1585.

"Free Form Delight," dance to a variety of music the first, third, and fifth Sundays of each month, 8 p.m., Peninsula Dance Arts, 2195 Chatsworth, Ocean Beach. 274-2461.

"Collage," a concert of improvisational dance will be performed Sunday, May 1, 8 p.m., Interval Foundation, 1255 Fifth Avenue, downtown. 239-1215.

Music

San Diego Folk Festival continues with four days of performances and workshops: Sam Hinton and Riverboat Ray Clayton will be featured Tuesday, April 28, 7:30 p.m., room B210, Mandeville Center, Johnny Walker, Redmond will perform Friday, April 29, 7:30 p.m., Mandeville Auditorium, La Jolla. 454-3541.

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TO LOCAL EVENTS

Choral Concert, the UCTA Men's Glee Club will perform selections from their repertoire of traditional and contemporary sacred, secular, folk, and popular music, Thursday, April 28, 8 p.m., Westminster Presbyterian Church, 3508 Talbot Street, Point Loma. Free. (223-1951). Friday, April 29, 7:30 p.m., St. Prigid's Catholic Church, 4735 Cass Street, Pacific Beach. Free. (481-3030); and Saturday, April 30, 1 p.m., Festival Stage, Simon Elderly Centre, Balboa Park. 434-1941.

Symphony Concert, Thomas Michalak will conduct the San Diego Symphony in a program that features Dvorak's Symphony No. 5 and Tchaikovsky's Violin Concerto, Miriam Fried, soloist, Thursday, April 28, 7 p.m., and Friday, April 29, 8 p.m., Civic Theatre, 202 C Street, downtown (236-6510); and Saturday, April 30, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

Young People's Concerts, Matthew Garbutt will conduct the San Diego Symphony Orchestra in a program of pictures in sound including excerpts from *Peter and the Wolf* by Tchaikovsky and the *Saint-Saëns Gello Concerto* performed by fifteen-year-old Mario Ramirez, Friday, April 29, 11:30 a.m., and Friday, May 6, 10 and 11:30 a.m., Civic Theatre, 202 C Street, downtown (236-6510); and Saturday, April 30, 10 and 11:30 a.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277 or 239-9726.

Popular German Music, the Roseau Trio from Baden-Baden will perform a program of popular and

folk music, Friday, April 29, 8:30 a.m., down Eighth Street from I to B Avenue, down B to Twelfth, National City. Free. 474-5403.

Flute and Piano Recital, Ronald Roberts and RoseMarie Scovano will perform music by Mozart, Paderewski, and others, Friday, April 29, 8 p.m., La Jolla Congregational Church, 1216 Cave, La Jolla. 459-5045.

Chamber Concert featuring Scottier California violinist Stuart Cima, violator Heichiro Ohyanu, cellist Ronald Leonard, and pianist Brooks Smith performing works including Dvorak's Piano Quartet in G Minor, Opus 25, will be held Friday, April 29, 8 p.m., La Jolla Museum of Contemporary Art, 730 Prospect Street, La Jolla. 459-3724.

Classical Guitar Recital, Rebecca Roberts will play flamenco, Renaissance, and baroque works, Friday, April 29, 7:30 p.m., Habitat Book Shop, 4711 Third Avenue, La Mesa. 697-7922.

Humor Rights and Understanding is the theme of a concert by the all-women group Sabu, part of the JSSS's Women's Festival of the Arts, Friday, April 29, 8 p.m., Casa Real, Attec Center, SDSU. 233-8894.

Indian Sacred Concert, Ali Akbar Khan, master of the sarod, and internationally known composer and performer, will appear in concert Friday, April 29, 8 p.m., Birch Recital Hall, SDSU. 265-6947.

Maytime Band Review, the thirty-six annual, high school bands and drill teams from around California will compete in a parade

competition, Saturday, April 30, 10:30 a.m., down Eighth Street from I to B Avenue, down B to Twelfth, National City. Free. 474-5403.

Old English Madrigal Dinner, a banquet featuring costumed singers, jugglers, minstrels and other entertainers will be held Friday, April 29 and Saturday, April 30, 7 p.m., Point Loma College dining commons, 1922 Lonsdale Drive, Point Loma. 222-6474 x144.

Choral Concert, the San Diego Master Chorale directed by Charles Ketchum will perform J.S. Bach's B Minor Mass, Sunday, May 1, 4 p.m., Civic Theatre, 202 C Street, downtown. 236-6510 or 234-7964.

Bagpipe and Organ Concert, they played for the queen, now they'll play for you the House of Scotland Bagpipe Band with pipe organ accompaniment and Scottish dancers, Sunday, May 1, 7 p.m., St. Andrew's by the Sea Episcopal Church, 1050 Thomas Avenue, Pacific Beach. 272-9222 or 272-0313.

International Band Concert, Japan's Musashino Music Academy Band will perform a program of international music Monday, May 1, 7 p.m., Attec Center, SDSU. 233-8894.

New Music Performance, Anisakale will present an evening of music including Carlo Landini's "A Long Journey," a piece for three percussionists and Terrell Chelton's "Enigma II," computer-mixed and synthesized vocal sounds, Tuesday, May 1, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

Keyboard Festival, San Diego organist George Butterfield will be

featured in the last program of the series on the history of keyboard instruments, Wednesday, May 4, 11 a.m., Palomar College performance lab, 1140 West Mission Road, San Marcos. 744-1150 x216.

Special

Festivals of the New Arts continues with "Short Subjects," dances by Lou Blankenbush that interpret the process of examining new ideas, Friday, April 29, "Africa, Ecce Terra," Ellen Zweig's program of film, synthesized voice, and drama based on fantasies about Africa, Sunday, April 30, and "Let the Old Dead Make Way for the New Dead," a reading from the work of Czech author Milan Kundera combined with visual effects and music performed by Nancy Reigleman, Sunday, May 1, 8 p.m., Sasaki, 852 Eighth Avenue, downtown. 235-8466.

Renaissance Rummage Sale, the Old Globe Theatre will be selling capes, crowns, masks, gowns, outfits for cloths — racks and boxes full of unneeded costumes and props, Saturday, April 30, 10 a.m., and Sunday, May 1, 10 a.m., Old Globe Theatre, Balboa Park. 231-1941.

Stamp Meet, serious collectors, hobbyists, and the curious can stick together for two days of trading, auctions, and displays sponsored by the San Diego Philatelic Council, Saturday, April 30 and Sunday, May 1, 9 a.m., La Mesa Women's Club, 3222 Wilson Street, La Mesa. 298-5482 or 424-7194.

Indian Cultural Gathering, foods, crafts, fashions, and traditional singing and dancing will be fea-

tured at a fair to benefit the Indian Museum of San Diego, Saturday, April 30, 1 p.m., Wesley United Methodist Church, 5380 El Cajon Boulevard, East San Diego. Free. Reservations: 293-5450.

Balboa Park Management Plan, the Balboa Park Committee's diagram for proposed land uses, access routes, and park development will be on display for public inspection and comment through April 30, meeting room, Pacific Beach Library, 4636 Ingraham Street, Pacific Beach. 273-9581.

Quail Gardens Spring Bazaar, gourmet foods, home and garden plants and trees will be sold to benefit the gardens, Sunday, May 1, 10 a.m., Eke Building, 230 Quail Gardens Drive, Encinitas. 436-3036.

Art and Flowers, three days of workshops from landscape lectures to ikebana demonstrations, with local florists, displays in the gallery area itself will be presented Wednesday, May 4 through Friday, May 6, 10 a.m., San Diego Museum of Art, Balboa Park. 232-7931.

Sports

Bicycle Racing, the 1981 season continues Friday, April 29, 7:30 p.m., San Diego Velodrome, Morley Field Drive, Balboa Park. 298-1570.

Grand Opening Celebration Saturday, April 30

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EL CAJON 1051 E. Main at 1st 442-2567	LA JOLLA Pearl & Girard 459-2977	POINT LOMA W. Point Loma & Sports Arena 233-5327	OPEN SUNDAY 7:00-1:00pm VITAMIN STORES
ESCONDIDO Mission & El Camino Blvd. 748-3781	PARKWAY PLAZA Next to Woolworth's 440-6447	SOLANA BEACH 921 Loma Santa Fe Dr. 481-9083	

READER'S GUIDE

partment as part of the "New Views of Women" series. Wednesday, May 4, 3 p.m., room 221, Hepler Hall, SDSU. Free. 265-6524.

Galleries

German Expressionist Graphics, a major exhibition of prints, posters, and journals — some exhibited publicly for the first time — focuses on the highly political work of Kaethe Kollwitz, George Grosz,

Otto Dix and others between 1918 and 1927, and will open Friday, April 29 with a reception at 7 p.m. and continue through June 11. University Gallery, SDSU (265-4941), in conjunction with the show, the 1919 Expressionist film "The Cabinet of Dr. Caligari" will be shown Wednesday, May 4 and Tuesday, May 10, 1 p.m., room 312, art building, SDSU. Ida Raby, organizer of the exhibit, will present a lecture on the humanism of Kaethe Kollwitz, Wednesday,

May 4, 3 p.m., room 221, Hepler Hall, and will conduct a lecture tour of the exhibit Thursday, May 5 and Wednesday, May 11, noon and Thursday, May 12, 9:30 a.m. All events are free. 265-5204.

Recent Abstract Paintings by Robert Baumann, Martha Christman, and Josep Torrells will be on view through April 30. Art El Correo, 720 Ash Street, downtown. 234-8500.

"Ceramics Invitational 1983," an

exhibition featuring nine San Diego artists, including Patricia Clapp, Sandra Berlin, Judith Nicolaidis, Erik Gomborg, and Ron Carlson, will be on view through April 30. Gallery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

Paintings by New York artist Satish Jishi will be on view through April 30. Cygnus Gallery, 6569 Ninth Avenue, downtown. 234-0846.

"Other Perspectives," new dia-

grammatic paintings and drawings by David Poon will be on view through April 30. Sushi, 852 Eighth Avenue, downtown. 584-8041, 265-5914, or 235-8466.

"American Watercolor: Selections from the Permanent Collection," an exhibition of twenty-eight watercolor by American masters, will be on view through May 1. San Diego Museum of Art, Balboa Park. 232-7931.

Scrapbooks and Embossed Enchings are among the works of French artist Lebadoung to be exhibited through May 8. Circle Gallery, 2501 San Diego Avenue, Old Town. 296-2596.

Scrapbooks by Donna De Kindig will be on display through May 10. The Art Collector, 4151 Taylor Street, Old Town. 299-1232.

"Match This," new constructions by Ron Williams, will remain on view through May 11. Penn Shop, 2, 660 Ninth Avenue, downtown. 233-9242.

"General Relief," mixed media works by Kimbrell will be on display through May 12. James Currey Gallery, MiraCosta College, One Bernard Drive, Oceanside. 757-2121.

Billboard Art, a publicly commissioned work by Carl Peck is presently installed on a billboard on the north side of Interstate 8 east of Fairmount Avenue visible from the westbound lanes and will remain on display through May 19. 232-9915.

"California Murals Off the Wall," an exhibit of portable murals by San Francisco, Los Angeles, and San Diego-area artists will be on view through May 20. Centro Cultural de la Raza, Pepper Grove, Balboa Park. 235-6135.

"Cinco de Mayo," original litho-

TO LOCAL EVENTS

graphs, serigraphs, and insitu prints by contemporary Mexican artists will be on display through May 21. San Diego Print Club, 130 G Street, downtown. 232-4884.

Acrylic Sculpture 1967-1983 by Vasa will remain on view through May 21. Wenger Gallery, 4683 Cass Street, Pacific Beach. 454-4414.

"Rooms and Stories: Recent Works by Terry Allen," three multi-media environments, "Oshinipera (The Devil's Condo)," "Bullingate (A Metell)," and "Anterabul/Bleeder (a biography)," will be on view through

May 29. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

Painted Cut Aluminum Sculpture by New York artist George Chemeche will be exhibited through June 1. Deicas Art Gallery, 1224 Prospect Street, La Jolla. 459-3651.

"Arbol de la Vida: The Ceramics of Metepce," an exhibit of works on the Mexican Tree-of-Life theme, will remain on view through June 10. Founders Gallery, USD. 291-6480.

"The New Journalism," an exhibit of photo essays by three

Latin-American artists from Tunisia and Morocco, Sandra Haber on India and Haiti, and Sandra Menela on revolution in Nicaragua, will be on display through June 11. Photography Gallery, 7468 Girard Avenue, La Jolla. 459-1800.

"Insight: Selections from San Diego Private Collections," works by Picasso, Klee, O'Keeffe, and Rivera are included in an exhibition selected from the best San Diego private collections that will run through June 12. San Diego Museum of Art, Balboa Park. 232-7931.

"Towers of an Atom," artist Kenneth Snelson's interpretation of atomic structure and theory presented in sculpture, graphics, and slides will be on display through July 10. Reuben H. Fleet Space Theater, Balboa Park. 238-1231.

"No, I didn't actually live there," corrected Ms. Kiefer.

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(continued from page 1)
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Chef's Secret

To make your Italian garlic bread more Italian, don't chop your garlic, puree it. Finely slice two small garlic cloves, then sprinkle with salt and press with the flat edge of a wide knife until the garlic becomes mushy. Mix into a cup soft butter or margarine, add a touch of oregano, spread on bread, heat and enjoy.

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, commentary is by Jonathan Sawley and Jeff Smith. Information is accurate as of the date material given us, but it is always liable to change. Please call for the latest information. Many theaters offer discounts to students, senior citizens, and the military, ask at the box office.

ARMS AND THE MAN

The North Coast Repertory Theatre presents the romantic comedy by George Bernard Shaw, which is aimed at the foibles of romance and war. Shaw's intention in the play, set in Bulgaria in 1885, is to "reduce the romantic to absurdity and preach the value of the real." Directed by Olive Blakstone, members of the cast for the production are Lisa Larson, Martin Katz, Ken Hendrickson, Powell Harrison, Audrey Clifton, Marvin Reed, and Kevin Brice. The set designs are by Ole Robinson and T. V. Reeves, and the costumes are designed by Sue Milson. (Sm.)

North Coast Repertory Theatre, through May 8, Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m.

ARSENIC AND OLD LACE

The San Diego Little Theatre is staging Joseph Hazzard's 1946 farce about a pair of Brooklyn spinsters. Abby and Martha Brewster seem kindly enough. They just think that old men look more peaceful dead than alive. Thus they have made it their sworn duty to perform as many

"good deeds" — translate: murders — and to populate their cellar with as many acceptable men as they can. Then their neighbor Mortimer discovers their felonious intentions. Cast members for the production, directed by Alan Craig Dobson, include Ruth Sweeney, Margaret Edwards, Robert Blomgren, Scott Standish, Sandra Schuyler, Elaine Heper, Dan McCook, Frank Schuch, Duane Downen, and Hal Tague. (Sm.)

CAROUSEL

The Covenant Arts Theatre is staging the Rodgers and Hammerstein musical (1945) based on Ferenc Molnar's play *Liliom*. The musical, about the relationship between carnival barker Billy Bigelow and Julie Jordan, was Rodgers and Hammerstein's second collaboration. It offers such songs as "If I Loved You," "June Is Bustin' Out All Over," "What's the Use of Wond'ring?" and "You'll Never Walk Alone." Thomas Rusch directs the production.

Lewis Junior High School, 5170 Greenview Avenue off Waring Road, one block north of 2001, Friday, April 22 and Saturday, April 30 at 8:00 p.m. Sunday, May 1 at 7:00 p.m. For information call 584-0991 or 584-8607.

CAUGHT IN THE ONE-ACT

The San Diego City College Theatre is staging the original one-act plays, written by students from visiting

classes taught by Norma Sullivan and by theater arts students. The one-acts, which range generally from musicals to comedies and tragedies, are: *Flirt* by Martha Webster, A Visual

information call 296-0658.

CLAP YOUR HANDS

Revised this issue. Cast: Udo Uhlir, Theatre, through May 22.



The Wind Racers

Christmas by Susan Inglet, *The Will of Harrison* by Benjamin Vane, *Things We Don't See* by Philip Banks, and *Never the Song* by Bradley Peterson. The sets are designed by Linda Gilbreath, the costumes and make-up are by Anne Armata, and the lighting and sound is by Robert Forberg. (Sm.)

San Diego City College Theatre, through April 30, Thursday through Saturday at 8:00 p.m.

COME BLOW YOUR HORN

The Fiesta Dinner Theatre offers Neil Simon's first comedy about two brothers — one a playboy, the other a wallflower — who by the patience of their father, owner of the largest artificial fruit business in the East, Frank Wagner, directs the production and also plays the lead, a role he performed in more than 500 shows on a national tour. Other cast members are Robert Hays, Albert Salm, D'Ann Platon, and Debra Ashbrook. The Fiesta Dinner Theatre has scheduled a no-smoking performance for Thursday, May 12, (Sm.)

Fiesta Dinner Theatre, Friday, April 29 through May 22, Tuesday through Saturday, dinner at 6:15 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:15 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m. B Street Cafe, 2753 B Street, San Diego, through May 8, Thursday through Sunday at 8:00 p.m. For

CHILDREN, CHURCH, KITCHEN

The San Diego Public Theatre presents Franca Rame and Dario Fo's collection of "women's monologues for women and men." These monologues focus on the themes of women alone, women with men, women displayed, and women imprisoned, and they combine humor and anecdotes in their treatment of the human condition. Andrea Schriell directs the production. Members of the cast are Robin Hunt, Kathy Najmy, Meredith Alexander, and Julianne Rummery. (Sm.)

San Diego Public Theatre, B Street Cafe, 2753 B Street, San Diego, through May 8, Thursday through Sunday at 8:00 p.m. For

information call 296-0658.

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San Diego Public Theatre, B Street Cafe, 2753 B Street, San Diego, through May 8, Thursday through Sunday at 8:00 p.m. For

COMEDY TONIGHT

is a one Saturday afternoon matinee.

Len Conway and friends present their show of improvised comedy routines, which includes a comedy workshop

prior to the performance. Designed to give audiences the opportunity to "go with it," the workshop offers a series of instruction in the techniques and practices of improvisational comedy.

B Street Cafeteria, 2753 B Street, San Diego, Saturday at 12:30 p.m. For information call 239-4275.

DEEP RIVER

David McFadden's new play — about a fifteen-year-old Native American, her mother, Jenny, and their struggle to cope with the untimely death of their father/husband Frank — has several strengths. And so with very original work used for the first time on stage, it has gaps and rough spots as well. On the plus side, the play does pretty much what it sets out to do. Its use of life characters, though thinly drawn in some cases, are believable, for the most part, as are the circumstances that generate the play's conflict. And although the belated first act is largely static and prevents immediate immersion in the action of the drama, the second act effectively joins the strands together and builds to a moving climax. In most, it is a competent script, and the Lamb's Players Theatre has given it a capable director by Robert Smyth, one of generally high caliber. Keny Jo, Catherine is convincing as Valerie, a role much younger than the actress. Vanessa Deborah Gilmore is equally skilled as Valerie's mother, though the play lets us learn more about their assigned roles, though all six characters are fundamentally decent, "nice" people, and the script could benefit, here and there, from a little darkening of their essentially sunny dispositions. Along with Patrick Schmidt and Chris Turner, director Smyth has designed a flexible, honest

and with the aid of David Thayer's subtle lighting design, which subtly

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READER'S GUIDE TO THE THEATER

In this latter act, it could use some showing up. (Sm.)

Lamb's Players Theatre, through May 14, Tuesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

DESIGN FOR LIVING

The Gaslamp Quarter Theatre presents the comedy Noel Coward wrote originally for himself and his friends Alfred Lunt and Lynn Fontaine

the dining room.

The Old Globe Theatre presents A.R. Gurney's "A collection of witty vignettes (involving an assortment of families over a period of fifty years. All of them are members of "the

vanishing breed" — the sometimes gracious, sometimes stifling American upper middle class." A few person

cast, directed by Craig Noel, portrays approximately sixty different

staging this farce, by Arthur Jameson, "an odd lot of intricate plots, hilarious comedies and a house you have in

see it to believe it." Donald Cowdy directs the production. Members of the cast include Carla Hilton, Doris Galtbrath, Jim Woods, Michael Collins, Lisa Fessler, and Jerry Henninger. The set design is by Bob

Attorney. (Sm.)

Ball-Star Players, 9006 Maine Street, LaSalle, through May 14, Friday and Saturday at 8:00 p.m. For information call 465-1621 or 469-6984.

JOBEE

The Rhythm-Are Players present their

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READERS GUIDE TO THE THEATER

THE KING AND I
Jul Brynner, who starred in the original Broadway version, leads the cast of Rodgers and Hammerstein's musical at the Fox Theatre. Brynner has performed in the musical table — based on the true story of an English governess who went to Siam to tutor the Siamese Crown Prince — more than 4,000 times. Mitch Leigh directs the production, which features such songs as "Hello, Young Lovers."

LANDSCAPE OF THE BODY
The UCSD department of drama presents John Guare's study of the American Dream gone awry. In one sense the play is a murder mystery. A boy is found dead, and his mother is suspected of the killing. The investigation of the crime proceeds, however, other themes emerge and combine with it, set primarily against the landscape of street life in Greenwich Village. The play, a montage of short scenes, monologues, and songs, is directed by Michael Greif. (Sm.)
Mandelville Recital Hall, UCSD, Wednesday, May 4 through Saturday, May 7 at 8:00 p.m.

LAURA
The Pato Playhouse offers the mystery, based on the novel by Vera Caspary and adapted for the stage by Caspary and George Sklar, about a detective's infatuation for a woman who was murdered — supposedly Patrick J. Keenan makes his directing debut in this production. The set design is by Michael Bull. The costumes are by Candace Cameron. Pat Shanahan is the sound technician, and Ruth Brannen is the assistant director. (Sm.)
Pato Playhouse, through May 14, Thursday through Saturday at 8:00 p.m. Matinee Sunday, April 30 at 2:00 p.m.

THE MAN WHO CAME TO DINNER
The Coronado Playhouse is staging the classic comedy by George M. Kaufman and Moss Hart, about Sheridan Whiteside, an overbearing entrepreneur who spends Christmas at an unsuspecting middle-class household in Ohio. Robert Hansen plays Whiteside, whose character is based on that of Alexander Woolcott. Other members of the cast, directed by Thomas J. McCarthy, include Carol Lambert, Patti van Rooder, Larry Steadman, Sandy Matineau, Mike Royoff, Susan Bennett, Richard Leding, Lynn Hill, and Tim Simmons. The set design for the production is by Mary Burnett, and the costumes are by John-Bryan Davis. (Sm.)
Coronado Playhouse, through May 14, Thursday through Sunday at 8:00 p.m. Dinner theater performance, Saturday, May 14, dinner at 6:30 p.m., curtain at 8:00 p.m.

PEOPLES' OPEN SHOWCASE
The Grass Roots Cultural Center offers an evening of music, comedy, poetry, and "surprises." Hosted by Kathy McCarry, include Carol Lambert, Patti van Rooder, Larry Steadman, Sandy Matineau, Mike Royoff, Susan Bennett, Richard Leding, Lynn Hill, and Tim Simmons. The set design for the production is by Mary Burnett, and the costumes are by John-Bryan Davis. (Sm.)
Coronado Playhouse, through May 14, Thursday through Sunday at 8:00 p.m. Dinner theater performance, Saturday, May 14, dinner at 6:30 p.m., curtain at 8:00 p.m.

THE PRISONER OF SECOND AVENUE
The Lark Dinner Theatre is staging the Neil Simon comedy about a highly paid executive who is agonized by the incessant intrusions of his city life; the loss of his job may result in a nervous breakdown. Tim Simmons directs the production. David J. Partington, to be remembered for his recent work in the San Diego Rep's Crossing Niagara, plays the lead. Other members of the cast include Carol Margat, Burt Franz, Miller, Ellen Dreiser, Susan Shepherd, and Erin Donica. The set is designed by Tim Dandekar. (Sm.)
Lark Dinner Theatre, through May 29, Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. Matinee Sunday, brunch at noon, curtain at 1:00 p.m.

PUSIS TY ROOTS
The Miller Marionettes, in conjunction with the Marquis Public Theatre, present the children's classic fairy tale of good triumphing over evil. A magical cat brings together princes, princesses, and kings in an enchanted forest. He outwits a vicious ogre to unite the hero and his princess. The Miller Marionettes have performed their puppet theater in Chihuahua, Mexico, in New Mexico, and with the Studio Theater Workshop in El Paso, Texas.
Marquis Gallery Theatre, through May 22, Saturday and Sunday at 11:00 a.m. and 2:00 p.m. Evening performance, Friday, May 13 at 7:00 p.m.

SLEEPING BEAUTY
The San Diego Junior Theatre concludes its thirty-fifth season with Joe Greenback and Haskin Bergh's musical rendition of the classic fairy tale by the Brothers Grimm. "Eidol faeries, magical outcrops, prickly evils bring about the misfortunes of poor princess Rosamund. Will her dashing prince rescue her in time? Don't ever underestimate the powers of the faeries of good!" The cast and crew, selected by audition from hundreds of students enrolled in Junior Theatre

drama, voice, dance, and production classes, are directed by Kent Brisky. (Sm.)
Casa del Prado Theatre (Bathous Park), through May 6, Friday at 7:30 p.m., Saturday and Sunday at 2:00 p.m. Saturday, April 30 at 7:30 p.m.

SOUTH PACIFIC
Based on James Michener's book *Tales of the South Pacific*, the Rodgers and Hammerstein musical (1949) is set on an island during the Second World War. The musical weaves its themes — love, war, and the breaking down of racial barriers — through a score that includes such favorites as "Some Enchanted Evening," "Bali Hai," and "Tm Gonna Wash that Man Right Outta Ya Hair." In the current version of the musical, playing at the Lawrence Welk Village Theatre, the songs are given competent enough renditions, but the storyline, which was daring for its time, plays a weak third fiddle, and the potential for drama is practically nonexistent. Paying little heed to the musical's abundant opportunities for dramatic tension and emotional payoffs, director Gordon Howard has opted to show to move as quickly as possible from one memorable song to the next (the death of Lieutenant Cable, for example, comes almost as an afterthought, and the conclusion is so feebly that it is almost invisible). Thus, except for one or two capable performances, the production has the look of a badly worn-through rather than a thorough exploration of the emotive resources of the venerable musical. The technical elements of the show have a similar look (the twin volcanoes of the enchanting island Bali Hai, in Tom Boland's odd set and lighting designs, cast shadows on the set). And the choreography by Karen Lunden and Susan Harrison, rarely gets past Basic Steps 1A. Spiritually Kristina Martin, as Helene Forbush, and John Carmichael, as Luther Billie, give the show both energy and nuance. As does the male chorus on occasion. But the rest of the cast, Donald Craig in particular, is

largely static, going through the motions without any sense of genuine involvement. The three-person backup group — Wendy Herry, Jerry Fennick, and Steve Raito — makes much out of little with their musical instruments, but the whole production in general has the opposite effect. (Sm.)
Lawrence Welk Village Theatre, through May 1, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 1:45 p.m.

WHOSE LIFE IS IT ANYWAY?
The North County Community Theatre is staging the Tony Award-winning drama by Brian Clark about a young man's struggle with the medical profession and, as the result of a severed spinal cord in an auto accident, with the fact of his own mortality. Directed by Charles Feller, members of the cast include T.C. Davis, Allen Jandro, Sharon Corbett, Mark Lane, Carole Anne Leone, John Manton, Amy Everson, Rick Dobbin, Martin Zgodinski, Linda Anderson, and Robert Doria. (Sm.)
North County Community Theatre, Mesa Vista Shopping Center, 1350 East Mesa Vista, through May 6, Friday and Saturday at 8:00 p.m.

THE WIND RACERS
The Old Town Opera House presents the world premiere of the drama by Meyers Jacobsen about the "loves, adventures, and antics" of aviation pioneer Glenn Curtiss. Set in turn-of-the-century San Diego, the play includes a look at Curtiss's flying school (on Coronado's North Island) and his bitter and controversial lawsuit with the Wright brothers. The production will be augmented by a series of slides and "technical effects." Peter Tenover plays Curtiss. Other members of the large cast include Anne Selcoe, James Penick, Jerry Moorehead, Lou Chert, Mike Baran, Allen Dunn, and Clair Dorman. (Sm.)
Old Town Opera House, Thursday, April 28 through May 29, Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send comment information and photographs to Reader Music Scene, P.O. Box 80802, San Diego 92138, or call 231-7521 Friday before 5:00 p.m.



ROXY MUSIC

Apparently unlike many in my generation, I have never cared as much about the attitude a pop artist projects as about the quality of the music he or she makes. Likewise, I've never held that stage presence, charisma, or a remarkable stage show are prerequisites of a satisfying concert. In fact, I've usually found the conscious projection of an "image" — at least when it is not a natural extension of the music — to be irrelevant, distracting, irritating, and, at its worst, repugnant. Primarily for those reasons, I could never count myself among those who frothed and lathered over Bryan Ferry and his band, Roxy Music.

Although Roxy Music seemed a more democratic band in the early Seventies, when it was delivered from the short-lived glitter-rock phenomenon by the deft hands of writer/vocalist Ferry, synthesizer specialist Brian Eno, guitarist Phil Manzanera, and reedist Andy Mackay, it was then, as it is now, merely a medium for Ferry's conceptual art. As impressed as I was with their musicianship, I felt that Eno, Mackay, and Manzanera were obscured by the haze produced by Ferry's contrived persona.

Ferry fancied himself the world-weary sophisticate given to metaphysical musings on life and love, who sought both refuge from the world and sanctuary for his chic ennui behind a classy dinner jacket and a veil of cigarette smoke. In Ferry's imaginary world, the ultimate roost (and ruse) would be a table — for one — at Rick's Café Americain.

As fascinating as Ferry's style-as-message shick may have been (especially as it represented a refreshing change from the poses of other self-consciously arty pop stars of the day), for me Ferry's pretense at suave decadence remained an obstacle to the enjoyment of the band's music. When Roxy Music disbanded (briefly, as it turned out) in the late Seventies, I was not one who mourned the loss, since the dissolution would, I hoped, free Manzanera and

a brilliant recording, from concept to execution. Although Manzanera's reed work seemed to have lost a bit of its earlier assertiveness, as a whole *Acidton* showed all hands to be in top form. Most if not all of the credit for this thoroughly satisfying work went to Ferry, whose songwriting had never been better, whose vocals were less mannered, more sincere; whose keyboard work was evocative and commanding without being overbearing. From the opening bars of "More Than This" (instantly my all-time favorite Ferry tune and one of the most arresting pop melodies put forth since Brian Wilson was in his prime) to the last soprano sax murmur on "Tara" (one of two short, dreamy instrumental on the disc), *Acidton* was a beautifully conceived effort, and easily one of the top five albums of 1982.

Since near-perfect albums do not come about by accident, the high quality of *Acidton* forced me to re-evaluate my earlier stance on the merits of Ferry's abstractions. Not only did I find myself rediscovering Roxy Music — seeking the heart of a body of work of which *Acidton* was obviously the crowning culmination — but now I find myself looking forward, somewhat sheepishly, to the band's upcoming concert. Disregarding Roxy Music's latest concert album — which is

(continued on next page)

The Bowery Theatre
presents a San Diego premiere:
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by Kevin Wade
"Tart, funny, tender..." — Time Magazine
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SATURDAY, MAY 7, 1 to 4 p.m.
We offer a complete training program for CHILDREN & ADULTS
Taught by professionals including Hollywood ACTORS / PRODUCERS / DIRECTORS
Fees Start at \$1000 per class. Call 459-8331 For info.

This Saturday — Great Seats Available.

KGB Berman and **Acidton** CONCERTS

proudly announce
the very rare concert appearance of
ROXY MUSIC
San Diego State University Open-Air Amphitheatre
Saturday, April 30 · 8:00 pm.

Tickets \$13.75, \$11.75 at
Aztec Center Box Office,
Sears, 32nd St. Naval Station
and all Ticketron outlets.
Special V.I.P. seating available
upon request. Select seats may not
be available for public sale.
Call 265-6947 for information.
Produced for S.D.S.U.
Associated Students by
Marc Berman Concerts.

(continued from preceding page)

flawed for all the usual five-album reasons—I'd have to conclude that Ferry and his cohorts are onto something. And possibly always have been. Sometimes it's great to second-guess oneself. Roy Mustang will perform one show Saturday night in SDSU's Open-Air Amphitheatre.

Hyperbole may be a critic's worst enemy, not only because an exaggeration of the strengths or weaknesses of an artist can backfire (as in the case of the highly recommended concert that turns out to be a dud, or vice versa), but more importantly, because it betrays an abandonment of objectivity. With some artists, however, it is difficult to be anything but subjective. Take the Kinks.

Please. These guys have been around long enough to witness the ebb and flow of every conceivable musical wave over the last two decades, and not only have they held onto their, uh, older fans through these tumultuous changes, but amazingly, they've attracted a sizable following of much younger listeners in the past few years, as well. It's no secret that most of the credit for the band's continued success must go to the band's founding father (a literal father, now that he and the Pretenders' Chrissie Hynde are new parents), Ray Davies, who has shot full of holes the notion that rock and roll is a kid's game. Despite an uneven track record in the studio in recent years, Davies has proved that he is still capable of the minor masterpiece (for example, the *Misfits* album), and that he still relishes the spotlight.



THE KINKS, next Thursday, Sports Arena

But I think that an even better explanation of Davies' and the Kinks' longevity lies in the fact that the band has never ceased to do what it does best: make good music. Unlike such counterparts in the front-man category as Mick Jagger, Roger Daltrey, or Sting, Davies hasn't viewed his pre-eminence as a rock and roller as merely a stepping stone to stardom on the silver screen (even though he might just be better at it than the others, for a variety of reasons). Nor have the other core members of the group—Mick Avory and Ray's brother, Dave—felt it necessary to bolt the band to pursue "other interests." It is only fitting that the Kinks' dedication to form would be reciprocated with a loyalty at the cash registers and turnstiles.

It would be routine procedure at this point to discuss the band's most recent

music, but I purchased a cassette not long ago that has relegated such a discourse to the back burner. While loading up on more current material, I came across a solitary copy of *The Kinks' Greatest Hits* (the first collection, on the Reprise label), and not having heard some of the songs in that compilation for some time, I thought it would provide a smile or two. Smile, schmile. The tape has not left my car stereo for two weeks, during which time it has occurred to me that this set of tunes would make an excellent instructional tape for new bands of the Eighties. Even as an Edwardian punk in his early twenties, Davies had no peer when it came to writing wry commentaries on society, cutting jibes aimed at insincere lovers, or high-spirited, gooseflesh-producing hard rock and roll. If the Kinks had

never recorded again after committing to vinyl such songs as "All Day and All Night," "You Really Got Me," "Till the End of the Day," "Set Me Free," "Who'll Be the Next in Line?," "Tired of Waiting for You," "A Well Respected Man," "Dedicated Follower of Fashion," and "Everybody's Gonna Be Happy," they would have nonetheless been able to lay claim to the title (here comes the hyperbole) "the world's greatest rock and roll band" without eliciting too many snickers. The Kinks will be at the Sports Arena next Thursday night.

Hall and Oates have been at least three different groups in their career (assuming that two men can be a group). In the mid-Seventies, they were blue-eyed soul crooners ("Sara Smile," "Rich Girl"). In the late Seventies and through 1981 they were a pop/rock band. And with the release of their last two

albums, *Private Eyes* and *H2O*, the duo seems to have completed their transition to a leaner, new-waveish pop outfit. Personally, I held the greatest hopes for their middle period (from 1979 through 1981), when Hall and Oates were cranking out such pop gems as "Kiss On My List," "You Make My Dreams," the Todd Rundgren-ish "Wait for Me," and even a respectable cover of the Phil Spector/Righteous Brothers classic, "You've Lost That Lovin' Feeling." Although they've managed to get more airplay with the singles from the *H2O* album ("Maneater," "One on One," "Family Man"), I feel that they've exchanged the principles of good songwriting displayed on the above-mentioned cuts for a formula of boring repetition to achieve that end. They arrive in town just as I'm beginning to lose all interest in them. Again.

(continued on page 16)

TIM MAZE PRESENTS 91X

BLACK FLAG

with SACCHARINE TRUST THE FRONT

Friday - April 29 8 p.m.

Adams Avenue Theatre

Tickets \$7.00 at door

the stranglers



Saturday May 7 8 p.m.
Adams Avenue Theatre

Advance tickets \$8.50 available at: Off the Record, Lou's Records, Assorted Vinyl—UCSD, Soft Competition & Ticketron.

FAHN & SILVA PRESENTS WITH 91X The Rock of the 80's!



APRIL 29, 8 P.M.
U.C.S.D. GYM

U.C.S.D. students, \$3.00 in advance, \$6.00 day of show.
General public, \$9.50
Tickets available at Aztec Center, Ticketron & UCSD Box Office
Tickets for the March 31st show will be honored

Beware of counterfeit tickets.
Buy tickets from authorized outlets only.
Tickets will not be honored for any other reason.

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With MICHAEL MURPHY

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ON THE GREEN

SOUTHWESTERN COLLEGE STADIUM — MAY 19, 7:30 P.M.

(Gates open 5pm; picnics welcome) Southwestern College Stadium, (15 minutes south on I-805 from I-8 take Southwestern College exit). Tickets \$12.50 advance, available at Southwestern College, all Ticketron outlets (Sears), Military Special Services, The Branding Iron, Maverick Saddlery, Tack Room, Circle D, Magnolia Mulvaney's, Mustang Club, Whiskey Creek, Country Bumpkin, Wranglers Roost, & Cowboy Jacks.



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Saturday, June 11th
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12554 Mapleview, Lakeside
Gates open at 12:00 p.m., show starts 3:00 p.m.
Ticket prices: \$12.50, \$13.50, Box seats \$16.50

Q105 THE COUNTRY FM

Tickets available at: Ticketron outlets (Sears), Military Special Services, The Branding Iron, Maverick Saddlery, The Tack Room, Circle D, Magnolia Mulvaney's, Mustang Club, Whiskey Creek, Country Bumpkin, Wranglers Roost, CW Saloon & Cowboy Jacks. Please no coolers, cans or bottles/lawn chairs O.K. in general admission ticket area.

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THE HODGE BROS. BAND
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Drinking from his decades of performing experience, Catfish Hodge has produced his own brand of music, longer and more soulful. His lyrical experiences and performance combined with the harmony of his brother Dallas will make it hard to find a band that can give you the respect and reward with such artistry as Hodge Bros. Catfish Hodge, Dallas Hodge, Montgomery French, George Penn, and of course, his Blue Jays colleagues. With the Hodge Bros. movement, nothing is more important than the music. This group wants to make sure that the music is heard, and the message is clear. The Hodge Bros. are a family, and the music is the heart of the family. The Hodge Bros. are a family, and the music is the heart of the family.

REBEL ROCKERS
with guests THE CAMPERS

The James Harman Band
these talented musicians continue with guests THE MENDOCINOS

TWEE
Monday Night: BOB VOYAGE
Tuesday Night: BOB VOYAGE
Wednesday Night: BOB VOYAGE
Thursday Night: BOB VOYAGE
Friday Night: BOB VOYAGE
Saturday Night: BOB VOYAGE
Sunday Night: BOB VOYAGE

INTERNATIONAL REGGAE ALL STARS
Featuring: Tony Chin, Fully Fullwood, Larry Fulcher & Peter Dobson. Collectively, they have backed Peter Tosh, Jimmy Cliff, Mighty Diamonds, Bob Marley, to name a few.

LES DUDEK
with guests JO TOKYO

LES DUDEK
with guests JO TOKYO

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with guests JO TOKYO

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with guests JO TOKYO

Hall and Oates will be joined by OXO, a band that sounds like they've weeded the worst of J. Geils to the worst of Santana to arrive at their style, for a concert Sunday in the Sports Arena. If an artist is going to put out meaningless dreck, he might as well do so with panache and conviction. George Clinton, as patriarch of the Parliament/Funkadelic clan, has recorded some of the silliest nonsense imaginable over the last several years, but like the black Zappa that he is, he has done so with an elan and a fractured sense of humor that are ultimately endearing. I enjoy any artist who regards with an "up yours" attitude the conventions of the recording industry, and it tickles me to imagine a satin-jacketed, carefully coiffed, coked-out label executive attempting to relate to Clinton during discussions of an impending recording project. Clinton's latest studio release, *Computer Games*, solidifies his ranking as the king of bad puns, so there should be a whole lotta shakin' goin' on when Clinton and the P-Funk All-Stars combine with Kiddo (a more normal, less interesting funk band) for a concert Friday at the Fox Theater.

In other concerts this week, the San Diego Folk Festival continues (it began yesterday, Wednesday) through Sunday in UCSD's Mandeville Auditorium and other campus facilities. The featured artists include Dave Baumgarten, Wade and Julia Meiner, Stu Jamieson, Sam Hinton, the Patay Montana Family with Judy Rose and Texas Lil, Del Rey and the Blues Gators, the Big Jewish Band, John Bosley, Steve Mehner and Maureen May, Ribitch, the Tray Shells, Cathie Whitesides and Barbara McGone, Country Bob and the Harmony Grove Ramblers, Ed Henry, the New Deal String Band, the Somewhat Sawyers, Jerry and Bev Paver, Tomcat and the Blues Dusters, Art Peterson, the Isle of Skye, Roger Belloni, Karen Mulally, Felix Wolfe, Redmond O'Connell, the Squalling Panther Fiddle Band, Curt Bouterse, River Boat Roy Clayton and Patrick John Bryner, the San Diego Shapenote Society, Johnny Walker, the San Diego Storytellers, Harlyme Geisler, Sandy Duddy, Phoe Sherrine and Ken Graydon, and Joseph Tulane. For information concerning individual performances, call the phone number listed in this section under "Concerts."

Peter, Paul, and Mary return for a concert Friday night in SDSU's Open-Air Amphitheatre; while the inveterate punkers Black Flag invade the Adair Avenue Theatre with Saccharine Trust and the Front; and Sheryl Rogers and Bud Shank play the first night of a two-night stand at the Blue Parrot in La Jolla.

On Sunday, the Monkees, the Jones Band, and Radio Romance are featured at the Bacchanal; on Monday, Lehr's Greenhouse upstairs inaugurates a new series of jazz/fusion showcases with a concert by the Bruce Cameron/Hollis Gentry Band featuring vocalist Debbie Fernandez and vocalist Ella Ruth Piggee and Her Band. Tuesday has War and Byron Blue at the Bacchanal, and guitarist Peter Sprague in the San Diego City Center Theatre in a continuation of the "Jazz Live" series.

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May 3-8, 10-15
From Las Vegas—synthesized rock with

NOTORIOUS
Friday, April 29

NOTORIOUS
Friday, April 29

NOTORIOUS
Friday, April 29

6 FT. SUB EATING CONTEST
Free T-shirt and prizes. Courtesy of: SUB

BOCKIN' CINCO DE MAYO
—SPECTACULAR—
Surprise guest host
90¢ drink specials
Prizes & giveaways from KGB
Plus—our usual
Thursday

LADIES' NIGHT
\$1.25 Long Island Iced Teas all night, plus no cover for ladies.

EARLY BIRD SPECIAL!
75¢ WELLS 8-9 PM

DOMINO'S PIZZA
Every Monday, Thursday & Saturday
Pizza 50¢ a slice. Courtesy of

TOKEN NIGHT
Every time you order a drink, you will get a token. On Tuesday nights you will be able to turn in your tokens for free drinks. 10 tokens = one free drink.

SUNDAYS
Restaurant & Bar Employees Night
Half price drinks. Just bring your pay stub.

LIVE ROCK & ROLL EVERY NIGHT
276-4653 945 Garnet P.B.

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***** PRESENTS *****

DARYL HALL & JOHN OATES

DARYL HALL & JOHN OATES

SPORTS ARENA SUNDAY, MAY 1
Tickets reserved \$12.50, \$10.50 on sale at Sports Arena Box Office, Mad Jack's, First World Travel, Second Sole and all arena ticket outlets. Select seats may not be available for public sale.

SPORTS ARENA SUNDAY, MAY 1
Tickets reserved \$12.50, \$10.50 on sale at Sports Arena Box Office, Mad Jack's, First World Travel, Second Sole and all arena ticket outlets. Select seats may not be available for public sale.

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Tickets reserved \$12.50, \$10.50 on sale at Sports Arena Box Office, Mad Jack's, First World Travel, Second Sole and all arena ticket outlets. Select seats may not be available for public sale.

THE ATOMIC DOG TOUR '83'
PRESENT

GEORGE CLINTON
AND THE P. FUNK ALL STARS

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Peter, Paul & Mary
This Friday—Great seats available

Peter, Paul & Mary
This Friday—Great seats available

Peter, Paul & Mary
This Friday—Great seats available

Peter, Paul & Mary
This Friday—Great seats available

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Peter, Paul & Mary
This Friday—Great seats available

Peter, Paul & Mary
This Friday—Great seats available

Peter, Paul & Mary
This Friday—Great seats available

Ken Anderson, contemporary, Thursday; magic show, Wednesday.

Casina Valtier, 4445 Larnont, Pacific Beach, 270-8650: Phil Becker, guitar variety, Friday and Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Jazz, jazz, Thursday through Saturday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176: Local and national comedians, Wednesday through Saturday; amateur night, Monday.

Charlie's, 7955 La Jolla Shores

Drive, La Jolla, 459-0541: The Mike Carson Trio with Shelby Flint, jazz, Thursday through Saturday; jazz, Satterfield with Crowwinds, jazz, Monday through Wednesday.

Gaslight Room, 2855 Michow Drive, Loma Portal, 223-9222: Charlie's Goodtime Band, Saturday, Thursday.

Haley, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Radio Romance, rock and roll, Thursday through Saturday; Moving Targets, rock and roll, Sunday and Monday; Braz, rock and roll, Tuesday and Wednesday.

Headquarters Nightclub, 4617

Mission Bay Drive, Pacific Beach, 270-ROCK, 270-7881: Innes, rock and roll, the Jones Band, rock and roll, RY and the Shadows, vintage rock, Truth, rock and roll, Tourist, rock and roll, Friday; X-Offenders, rock and roll, Amazon, rock and roll, the Cause, rock and roll, Saturday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4016: People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611:

Spring Fever, contemporary, Tuesday through Saturday.

Islands Saloon, First Street and Orange Avenue, Coronado, 435-3456: The Constables, bluegrass, Friday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The New Dallas Collins Band, rock and roll, Thursday through Saturday; The Normals, rock and blues, Sunday and Monday; Joe Tokyo, rock and roll, Tuesday and Wednesday.

Le Châlet, 5046 Newport Avenue, Ocean Beach, 222-5300: The Hurricanes, rhythm and blues.

Thursday through Saturday; the Illegals, rock and roll, Sunday; B.F. Deal, rock and roll, Monday; the West Coast Band, rock and roll, Tuesday and Wednesday.

L.P.'s Bar and Grill, 2220 Torrey Pines Road, La Jolla, 454-4244: Sue Berman, contemporary, Friday and Saturday.

McP's, 1107 Orange Avenue, Coronado, 435-1822: Delene, contemporary, Friday and Saturday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Daybreak, contemporary, Friday and Saturday.

"Mission Rose," Islandia Sportfishing dock, 1551 West Mission Bay Drive, Mission Bay, 224-9602: Carol and Chris, contemporary music for dancing, early evening Friday and Saturday.

Moby's Brother, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871: Jinnah Williams, contemporary, Wednesday and Thursday; the Moody Dudes, contemporary, Friday and Saturday.

Mom's, 945 Garnet Avenue, Pacific Beach, 483-7737: Slingshot, rock and roll, Thursday through Saturday.

Muhoney's, 1031 Orange Avenue, Coronado, 435-4669: Live music, Friday and Saturday, call club for information.

Muhoney's, 4230 Mission Boulevard, Pacific Beach, 483-7363: Kick Cozy, acoustic contemporary and rock, Thursday through Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Gerry Baze and a Touch of Country, country, Tuesday through Saturday; live country music, Sunday, call club for information; Country Jambores featuring Free Reign plus guests, Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Jim Hawley, contemporary, Wednesday through Saturday; the Kevyn Lettau Quartet, jazz, Sunday; the Mix, rock and roll, Monday and Tuesday.

Rodeo, 8880 Via La Jolla, La Jolla, 457-5599: The Ron Bolton Band, rock and roll, Thursday through Saturday; the Flirts, rock and roll, Monday through Wednesday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Donna and Andy, contemporary, Thursday through Saturday.

Silver Fox, 1833 Garnet Avenue, Pacific Beach, 273-9190: Stan and Jerry, oldies, country, and jazz for dancing, Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 226-8849: Ben "Cal" Courtney, blues, Thursday; the Balzi Band, rock and roll, Friday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4638: Shine-It-On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, call club for information.

Windrose, 1935 Quivira Road,

Marina Village, Mission Bay Park, 223-2335: Four Eyes, rock and roll, Wednesday through Saturday; Tremor, rock and roll, Sunday through Tuesday.

San Diego North

The Athlete Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Sundown, country, Tuesday through Saturday.

The Alamo, 3093 Fairmont Drive, Clairemont, 276-2246: Flywell, rock

SEXTON'S
Restaurant & Night Club
Monday
Kellen & King & the MVP Band
Tuesday Ladies' Day
11:00 am - 2:30 pm
Complimentary glass of wine with lunch for ladies.
12:00 midnight
Wednesday, April 28, Dry Special
6:00 pm - 10:00 pm
Steve Mouzas & Fine Action
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Thursday, April 28 7:00 pm - 9:00 pm, introducing
Coors Golden Lager Beer 75¢
Open Mother's Day May 8. Special Menu.
7363 El Cajon Blvd., La Mesa 460-1500

ENTERTAINMENT
Live Nightly! the OLD pacific beach CAFE 4287 mission blvd
Wednesday - Saturday **Jim Hawley**
Sunday Night Jazz **Kevyn Lettau Quartet**
Monday & Tuesday **The Mix**
Monday is **Ladies' Night \$1.00 drinks**
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Wear your T-shirt. \$1.00 drinks.
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IN CONCERT


Wayland Flowers AND MADAME
MUSICAL DIRECTOR: GARY SIMMONS
SATURDAY, MAY 21, 8 PM
AT THE CALIFORNIA THEATRE
4TH AND C ST., SAN DIEGO
TICKET PRICES \$10.50 & \$13.50
TICKETS AVAILABLE AT: SEARS, AZTEC CENTER BOX OFFICE, 32nd ST. NAVAL STATION, WHITE UNICORN GIFTS, AND ALL TICKETRON OUTLETS.
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Rock 'n' Video
Cover charge \$2 Fri. & Sat., \$1 Sun. - Thurs.
Proof of age required. Casual dress code.
860 Garnet (2 blocks from the beach) Pacific Beach

JESSE DAVIS
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Contemporary music in the Sunset Lounge.
Entertainment from 9:00 Tues. - Sat.
Anthony's Harborside
Directly across from Anthony's Fish Grille, on Harbor Drive - For reservations: 222-4358. Lunch 11:30 - 4:00, Dinner 4:30 - 10:30, Monday - Friday 4:00 - 8:00 p.m.
Happy Hour with free hors d'oeuvres.

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CRAIG RICE TALENT presents
U.S. MALE
Tuesdays through Sundays

Don't miss our big Cinco de Mayo Celebration next Thursday.
Wednesdays are for ladies
95¢ well drinks for ladies
and kamikazes 2 for a dollar for all
Thursdays are hot at Monk's
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The best in live entertainment 7 nights a week
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They're Back Again!
Wednesday, May 4,
9:30 pm - 1:30 am
BRUCE CAMERON-HOLLIS GENTRY JAZZ ENSEMBLE
Tio Leo's
10787 Camino Ruiz, Mira Mesa 695-1461

HALCYON
4208 Via La Jolla, 270-7500
Thursday, Friday & Saturday, April 28-30

Sunday & Monday, May 1 & 2

Coming Tuesday-Saturday, May 3-7
BRAZZ
Rock & Roll Happy Hour Every Friday
This week THE REFLECTORS
Hot & cold hors d'oeuvres, well drinks, draft beer and house wine from 5:30-7:30
Every Wednesday night is Ladies' Night. All well drinks, domestic beer & house wine for just a buck.
Every Thursday night is Ladies' Night. All ladies admitted free. Super drink specials.

and roll, Tuesday through Saturday.
Racchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. Network, rock and roll, Thursday; Joey Harris and the Speedsters, rock and roll, Friday; rock and roll, Friday and Saturday; the Monroes, rock and roll, the Jones Band, rock and roll, Radio Romance, rock and roll, Sunday; War, rock and blues, Byron Blue, rhythm and blues, Tuesday.
Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100. Ambition, contemporary, Wednesday through Sunday.
Black Angus, 10370 Friars Road,

Mission Valley, 563-5862. RPM, rock and roll, Tuesday through Sunday.
Blumey Stone Pub, 5617 Bullock Avenue, Clairemont, 279-2033. Irish music, Wednesday through Saturday.
Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. Johnny Cash and Ace, contemporary, Thursday through Saturday.
Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635. Clubland, rock and roll, Thursday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 5400 Hotel Circle North, Mission Valley, 291-7131. Jerry Melnick, piano variety, Tuesday through Saturday; John Kormanik, piano variety, Sunday and Monday.
Haji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010. Live kraut, music and entertainment, Tuesday through Saturday; with open stage belly dancing Tuesday; live Greek music, Sunday.
Holiday Inn Mission Valley, Cricket's, 395 Hotel Circle South, Mission Valley, 291-5720. Elements, contemporary, Tuesday

through Saturday; John and John, contemporary, Sunday and Monday.
Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, The Billy and Annette Duet, contemporary, Friday through Sunday.
Islands Lounge, Haralei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1011. John Mallon and U.S. Las Vegas-style musical variety, Tuesday through Saturday; Mike and Lynn Cherry, contemporary, Sunday and Monday.
Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny Mesa, 279-1501. Third Degree, top 40, Thursday through

Saturday.
La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8201. Garrett and Brown, jazz, rock, folk, and country, Tuesday through Saturday; the Chicago Six, Disneyland, Sunday afternoon.
Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. Heroes, rock and roll, Thursday through Saturday; with Moving Targets, Friday and Saturday; Jess, rock and roll, Sunday and Wednesday; Ella Ruth Piggie, jazz and blues, Bruce Cameron and Hollis Gentry, jazz, Debbie Fernandes, jazz, Sunday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 363-0000. U.S. Male, rock and roll, Tuesday through Sunday.
Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1618. The Squad Brothers, 50s and 60s rock, Tuesday through Saturday; the Twelvies, rock and roll, Sunday and Monday.
The Moonlight, 4615 Clairemont Drive, Clairemont, 273-1022. Justice, top 40, Tuesday through Saturday; Larry Pruitt and

Navajo Inn, 8515 Navajo Road, San Carlos, 865-1730. The Press, rock and roll, Tuesday through Saturday; live rock and roll, Sunday through Wednesday; call club for information.
Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7573. Pro Brigham's Preservation Band, Tuesday, swing, and odds, Friday and Saturday.
Patriot Game, 5553 Mission Center Road, Mission Valley, 298-8714. Jim and Theresa Hanton, traditional and original Celtic music, Tuesday;

Pavilion Lounge, Town and Country Hotel, 5400 Hotel Circle North, 908-7111. 1-800-For-You and Co., contemporary, Tuesday through Saturday.
Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170. Nightlife, contemporary, Tuesday through Saturday.
Spirit, 1130 Buena Vista, Bay Park, 276-3903. Urban Umbrella, new music, the Squad, rock and roll, Average Citizen, rock and roll, Thursday; This Kids, rock and roll, Incognito Rockers, rock and roll,

The Directors, rock and roll, Sheila, rock and roll, Friday; the Phlog, rock and roll, the New Monroes, rock and roll, What's That?, rock and roll, Saturday; Rhythm and Blues, rock and roll, Sunday; San Diego Songwriters' Showcase and others, open stage for original music, Wednesday.
The Sport's Inn, 5520 Kearny Villa Road, Kearny Mesa, 278-5332. Ole Team, bluegrass, Wednesday happy hour, Skip Garcia, contemporary and originals, Thursday and Friday happy hour.
Springfield Wagon Works, 5555

Rearing Villa Road, Kearny Mesa, 365-2272. The Dan Luciano Trio, jazz and contemporary music for dancing, Thursday through Saturday.
Tio Leo's/Mira Mesa, 10757 Camino Ruiz, Mira Mesa, 495-1140. Joe Stewart, country and contemporary, Tuesday through Saturday; Johnny Cadillac and Ace, contemporary, Sunday and Monday.
Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 298-9944. Expresso, contemporary, Tuesday through Saturday.
Wrangler's Room, 6608 Mission



STEVE HUDSON
 Rock 'n' Roll Music
 Black Belt Comedy

See them both
Wednesday - Saturday
 DAVE MARCHANT, Sunday - Tuesday

2040 Harbor Island Drive
 291-8010



JOSE MURPHY'S
 4302 Mission Blvd., Pacific Beach 270-3220

ALL MONTH!

THE NEW DALLAS COLLINS BAND
 See them at a price you can afford — only \$1.00 on Wednesdays!
 Coming in May: **SIERS BROS.**

PINE VALLEY'S NEWEST AND HOTTEST NIGHT SPOT!
 Featuring live entertainment five nights a week

BOGART BAND-IT

Tuesday - Saturday, May 3 - May 14
 Drink specials
 Tuesday - \$1 Well drinks (ladies special)
 Wednesday - \$1 Hotlanta
 Thursday - \$1 Jolly Beans

TREMOR

Friday, May 20 & Saturday, May 21

PINE VALLEY RESTAURANT & BAKERY
 Country Village Shopping Center
 Take I-8 east to Pine Valley turnoff
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- Mariachis
- T-Shirts & Prizes
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TUESDAY IS T-SHIRT NIGHT WITH KPRI
 50TH CONSECUTIVE WEEK & BIGGER THAN EVER. FREE DRINKS FROM KPRI'S GARY KELLEY TO THE FIRST 100 PEOPLE BEFORE 9:59

WEDNESDAY IS MALE ROCK DANCER'S NIGHT
 MALE DANCERS PUT ON A SHOW. FREE DRINKS TO FIRST 100 PEOPLE BEFORE 9:59

THURSDAY IS "A CHORUS LINE" NIGHT
 LADY DANCERS IN A SENSATIONAL, GLAMOROUS COMEDY VARIETY SHOW

EVERY TUESDAY, WEDNESDAY, THURSDAY
 HAPPY HOURS 8 PM TO 9 PM
 ANY DRINK IN THE HOUSE 75¢

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY
 DOOR CHARGE: TUES. - THURS. \$2, FRI. & SAT. \$3
 MUST BE 21 WITH PROPER I.D.
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Enjoy **Buenos Bargains and Fiesta** all-Nite-long...

- Tequila Gold Shots — \$1
- Regular Margaritas — \$1
- Dark Draft Beer — 50¢
- Chili con Carne — 50¢ bowl
- Menudo — 50¢ bowl

GRAN PRIZE DRAWING — May 5th
 • Dinner and Lunch giveaways for two
 MUCHO MUNCHIES
 • Happy Hour Hors d'oeuvres

Fabulosa Musica by...

12-2 Every Day Shilling Latin American Musicians!
JAIME MORAN TRIO
 5-8 p.m. Every Night
HARVEY & 52nd Street Jive
 8-12 p.m. Thursday, May 5th

Soledad's Cantina • 429 West "B" Street • 232-7588

THE WILD TURKEY
 5080 Bonita Road 767-2550
 (Take 805 south to Bonita Road East to exit end of Chula Vista Golf Course)

THURSDAY THROUGH SATURDAY

PROPHET
 THURSDAY \$1.35 HEINEKENS

MITCHELL CORNISH & THE HELLHOUNDS

THE PRESS
 MONDAY TO SAT. PEPPER NIGHT \$1.35
 THE SQUAD IS TOLLAR NIGHT WEDNESDAY IS

91X The Rock of the 80's!

THURSDAY \$1.35 WELLS DRINKS THE BUTER & BOND
 HAPPY HOUR DAILY 5:00 PM - 10:00 PM

Bodie's WORLD FAMOUS DIVE BAR

Thursday, April 28
Roots
 Rock & roll with **Rockin' Roulettes** Plus the hottest savings of **Mojo Nixon** and **Mitchell Cornish** and **"Big Bladder"** and **Buddy Blue**

Friday, April 29
 Live from Bodie's with critically acclaimed **Seventh and Urban Umbrella** plus **Guy Good & the Decent Tones**
 75¢ draft beer plus special drink given throughout the night. Album giveaways.

Saturday, April 30
 "Out on Bad Tour" with the return of **Majestics** with special guests **Some Girls** "no make your heart beat faster!"

Sunday, May 1
Heartbeats Comedy Audition Night

Monday, May 2
99¢ spaghetti dinner

Wednesday, May 4
The Trowers

Thursday and Friday - HAPPY HOUR 4:00 - 7:00
 Well Drinks - 75¢
 Bonified Beer - Coors, Bud & Miller Lite - 75¢
 Draft - 25¢

Corner University & College
6149 University Avenue 583-5700
 Admission: \$3.00 Well & Coors \$1.00 Miller & Bud

Gorge Road, Mission Gorge.
280-6263. Steep, scenic, country.
Tuesday through Saturday; live
country music. Monday, call club
for information.

San Diego South

Anthony's Harborside, 1355 North
Harbor Drive, downtown.
232-6358. Nightline, contemporary.
Tuesday through Saturday.

Artec Bowl, Turquoise Room, 4356
30th Street, North Park, 283-3135.
The Breakers, rock and reggae.
Wednesday through Saturday.

Haracle Hill's, 1880 Harbor Island
Drive, Harbor Island, 297-1673.
Eddie Preston, contemporary.
Wednesday through Saturday.

Billiard Tavern, 1106 Broadway
(uptown), downtown, 233-1212.

Live light rock music, Friday and
Saturday.

Boat House, 2040 Harbor Island
Drive, Harbor Island, 291-8010.
Steve Haddock, comedy and music,
seven nights, with the Twosomes,
rock and roll, Tuesday through
Saturday, and Dave Merchant,
comedy and music, Saturday.

Cafe del Rey Miro, 1549 El Prado,
Balboa Park, 234-8511. Bobby
Ratton, piano variety, Tuesday
through Saturday. Raggle Taggle,
Renaissance folk music, Sunday
afternoon.

Chateau Lounge, 3823 College
Avenue, College Grove, 582-5820.
Smoker Joe, top 40, Friday and
Saturday.

Crossroads, 345 Market Street,
downtown, 233-7856. Ella Ruth
Piggie, jazz and blues, Friday and
Saturday.

Dance City Studio X, 6875 El Cajon
Boulevard, East San Diego,
697-1811. New music with the
Soundreels, Friday.

Dave Masters, 2001 Shelter Island
Drive, Shelter Island, 223-2572. On!
Ridge, comedy and music, Tuesday
through Saturday; live rock and
roll, Sunday and Monday; call club
for information.

Dookie's, 4125 El Cajon Boulevard,
East San Diego, 293-6581. Paul
Gregg, piano bar, Wednesday
through Monday; Jo Traylor, piano
bar, Tuesday.

Drowny Maggie's, 31st Street and
University Avenue, North Park,
288-8584. Terry Short and Ted
Comer, topical folk and originals.
Thursday, Dave and Becky
Robinson, traditional English folk
songs, Friday; the Paradise Street
Band, traditional and original Celtic
music, Saturday.

Fat City China Camp, 2137 Pacific
Highway, downtown, 232-6866.
Most Valuable Players, pop and jazz,
Friday and Saturday.

Grass Roots Cultural Center, 1947
Grape Street, Golden Hill,
232-5009. Open stage talent night,
Friday; Laurie Brown and Rob
McIntosh, traditional, original, and
topical folk songs, Saturday.

Hamburguesa, 4016 West Wallace
Street, Old Town, 295-6584. Denny
Rose, country and contemporary,
Thursday through Saturday; with
open stage talent night Thursday.

Harpoon Henry's, 2725 Shelter
Island Drive, Shelter Island,
224-3242. Groucho Zero with J.J.
Frank, jazz and contemporary,
Friday and Saturday.

Holiday Inn/Embassadors,
Porthole Lounge, 1355 North
Harbor Drive, downtown, 232-3861.
Double Take, contemporary,
Tuesday through Saturday.

Humphrey's, 2241 Shelter Island
Drive, Shelter Island, 224-3577.
Mike and Lynn Cherry,
contemporary, happy hour, Monday
through Friday; Larry Moore,
contemporary, Monday through
Saturday.

July Roger, 807 West Harbor

Drive, Seaport Village, 233-4380.
The Russ Krolgetrick Band, rock
and country rock, Wednesday
through Saturday.

Kelly's Pub, 6344 El Cajon
Boulevard, East San Diego,
286-0400. Rusty Jones,
contemporary folk, blues, and
"goodtime music," Wednesday and
Saturday.

Kang Food, 2449 Fifth Avenue,
Hillcrest, 298-7302. Llama, classical
guitar, Tuesday and Wednesday;
Julio Aguirre, classical guitar,
Thursday; Doug Hewitt, Originals
and soft folk music, Friday; Walter,
classical guitar, Saturday and
Sunday.

Mandolin Wind, 308 University
Avenue, Hillcrest, 297-3017. King
Biscuit Blues, blues and rhythm
and blues, Thursday through
Saturday; Rocco, rock and roll,
Tuesday; Starfire, rhythm and
blues, rock, and soul, Wednesday.

McDini's Downtown, 647 Market
Street, downtown, 232-1705. Mike
Broward, contemporary, Monday
through Friday; happy hours.

My Rich Uncle's, 6205 El Cajon
Boulevard, East San Diego,
287-7332. Main Room: Dirk
Debonaire, rock and roll, Thursday

through Saturday; with Crystal,
rock and roll, Friday and Saturday;
Crystal, rock and roll, Sunday.
Inex, rock and roll, Monday; Rags,
rock and roll, Tuesday and
Wednesday, with the Hurricanes,
rhythm and blues, Tuesday; Cabaret
Rooms, Dance to recorded new
music, Friday and Saturday.

No. 1 Fifth Avenue, 3845 Fifth
Avenue, Hillcrest, 299-1911. Kirby
Bible, contemporary, Monday; and
Thursday through Saturday.
Old Town Saxon Cocktail Lounge,
2425 San Diego Avenue, Old Town,
298-2209. Tim Reed, live and
recorded rock and dance music,

Friday and Saturday.
Our Place, 2424 Fifth Avenue,
Hillcrest, 232-1723. The Birds
Carter Trio, jazz, Friday and
Saturday.
Papagayo, West Harbor Drive,
Seaport Village, downtown,
232-7581. Barry Craig,

contemporary and jazz, Tuesday
through Saturday; Joseph Hays,
classical guitar, Sunday brunch.
Prophet Restaurant, 1461
University Avenue, East San Diego,
293-7448. Lori Bell and Friends,
jazz, early evening Thursday; Lori
Bell and Shop Meyers, jazz, early

evening Sunday.
Raphael's, Travelodge Tower, 1960
Harbor Island Drive, Harbor Island,
291-6700. Mark Milligan, guitar
variety, Tuesday through Saturday;
Joe Azarelli's Singer's Showcase,
new talent showcase, early evening

JAM SESSION

featuring
**THE CHEATHAMS
JAZZ QUARTET**

Starting Sunday, May 1
6:00-10:30 p.m.
In The Mercedes Lounge
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Live Jazz — Lunch, dinner & live jazz 7 days a week

Thurs. **Ron Satterfield** Quartet
Fri. **Shorty Rogers**
Sat. **& Bud Shank**
Sun. **Joe Marillo** Quartet
Mon. **Gunn Bloch** Violin Trio
Tues. **Connar Biggs** Trio
Wed. **Bill Coleman** & Gary Park Quartet

Coming 5/6, 5/7 Laurindo Almeida, 5/12, 5/14 Mark Murphy
1298 Prospect, La Jolla, opposite the Cow 454-9131

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Cinco de Mayo Celebration

Margaritas \$1.00

from 4 p.m. to 1:30 a.m.
Music dancing ski movies
no cover

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Must be 21 — I.D. required

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Diego's finest entertainer, Larry Page,
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American Song Festival winner, and long-
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invites you to spend a few romantic
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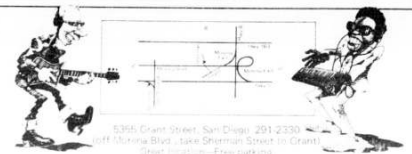
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Happy Hour 4:00-7:00

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Free champagne, a flower for every mother
Sunday, May 8, 10:30-3:00

Fiesta Cinco de Mayo
Happy Hour all night, free nachos
Live jazz after 9:00 p.m.

2 for 1 Lunch Special

Buy 1 lunch-get the 2nd one of equal or lesser value
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San Diego's Newest Song Stylist
Barry Craig
Formerly with The Commodores,
Barry has released three albums
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8 PM to Midnight*

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This dynamic Las Vegas entertainer will be appearing at
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THE MIKE GARSON TRIO
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RON SATTERFIELD
with CROSSWINDS

Glavin's

the second and fourth Sundays each month.

Red Coat Inn, 5733 University Avenue, East San Diego, 583-6670. Terra, rock and roll, Thursday through Saturday. Prohibit, rock and roll, Tuesday and Wednesday.

Sharon Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900. Reflections, Ducktail Revue, vintage rock, Tuesday through Saturday. Harvey and 52nd St. Jive, jazz, swing, standards, and show tunes, Monday. Sundowner Lounge, Leslie Gold, contemporary and standards, Monday and Tuesday. Live contemporary music by various artists, Wednesday through Sunday. Vicki McMaster, contemporary and standards, happy hour, seven nights.

Solead's, 425 West B Street, Downtown, 232-7586. Harvey and 52nd St. Jive, jazz, blues, swing, and show tunes, early evening Thursday and Friday.

Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-0110. Dusty and Melissa, contemporary, Wednesday through Sunday. Donna Cole, contemporary, Monday and Tuesday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-2240. The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. The Blitz Brothers, rock and roll, Thursday through Saturday.

Tuba Man's, 2531 University Avenue, North Park, 295-9026. West Coast, light rock and jazz, Saturday.

East County

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

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271. Looker, top 40, Tuesday through Saturday. Charlie Hewitt, contemporary, early evening Sunday and Monday.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055. Knucklehead, rock and roll, Tuesday through Saturday.

Blarney Stone, 7059 El Cajon Boulevard, La Mesa, 463-2263. Sean McVicker, Irish music, Wednesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3666. Harmonica John and Cruise Control, blues, country, and rock, Friday and Saturday evenings and Tuesday afternoon.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757. Cham Reaction, contemporary music for dancing, Tuesday through Saturday.

The Cabrio Lounge, 975 Greenfield Avenue, El Cajon, 440-9526. Ron Morris, country, Thursday through Saturday.

Driftwood Lounge, 5206 Inlandmont Drive, La Mesa, 462-0533. Carl Simmons and Southern Comfort, country, Tuesday through Saturday. Country Justice, country, Sunday and Monday.

Finn Springs Inn, 15505 Highway 80, El Cajon, 443-9568. Free Rem. country, Thursday through Saturday. Saturday evening and Sunday afternoon.

Hungry Hunter, 302 Fletcher Parkway, El Cajon, 442-0517. Man Perin, contemporary, Tuesday through Saturday.

Kentucky Stud, 1077 Woodside Avenue, San Diego, 445-3102. Country, country, Thursday through Saturday. Free Rem. country, Sunday.

THE RED COAT INN
The Club of the '80s

Tuesday - Saturday, April 26 - 30

TERRA

Sunday May 1
SPECIAL GUEST
Monday night, May 2
91X The Rock of the '80's! Night
THIS KIDS & DIRK DEBONAIRE
80s drinks, 8 - 10 pm

Sunday \$1 Drink Night	Tuesday 8 - 10 pm \$1 Drinks Kamukap's 1st 31st night
Wednesday KPRI Night	Thursday 8 - 10 pm 2 drinks for \$1.09
Thursday 8 - 10 pm Blowout 50' Drinks	Friday & Saturday 7 - 9 pm \$1 Drinks

Entertainment 7 nights a week
5933 University Avenue, just west of College 583-6670

The Trojan Horse
6179 University (College & University) 582-1070

THE BLUE BROS

Thursday - Saturday

B.F. DEAL

Sunday

May 5
ALL DAY CINCO DE MAYO BASH

Next week
MAYHEIM

SUNDOWN

Tuesday - Saturday beginning at 9 p.m.

- Weeknight Happy Hour 4-9 p.m.
- Munchies 4-7 p.m.
- Ladies' Night Wednesday \$1 Margaritas
- Free Dance Lessons Tues - Thurs 7-9 p.m.

Sunday Country Brunch
10 a.m. - 2 p.m.

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Clogging lessons Tuesday 7-8:30
Couples & line dance lessons
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with Borden and Mary

Happy Hours Tues. - Fri. 4-7
Lunch & dinner served.
Closed Mondays.

Lakeland Resort, Highway 26, Ukiah, 763-0136. Buckle, country rock, Friday. Blues, rock and roll, Saturday.

Lakeside Hotel, 9943 River Street, Lakeside, 441-0901. Supercity, country rock, Friday and Saturday evenings, Sunday afternoon.

La Pizza House, 566 Francis Avenue, Spring Valley, 475-0912. Just Practicing, music and comedy, Wednesday through Friday.

La Posada del Sol, 8238 Parkway Drive, La Mesa, 462-2646. Joe and Don Gamme, contemporary and oldies rock and "Elvis," Wednesday and Thursday.

Lorena's, 506 Broadway, El Cajon, 442-9008. Summit, contemporary dance music, Tuesday through Saturday. Pro Bringham's Preservation Band, bluegrass jazz, Sunday and Monday.

Magnolia Mahoney's, 5861 Magnolia Avenue, San Diego, 448-8500. Stampede, country, Wednesday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-9573. Jimmy Neum and Downhome, country rock, Tuesday through Saturday.

Mickey D's, 9563 Mission Gorge Road, San Diego, 448-9934. White Heart, rock and roll, Thursday through Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500. Jim Evans, contemporary, Thursday, Jim Evans and Ray Correa, contemporary, Friday and Saturday. Dusty Best, contemporary, Monday and Tuesday; films, Wednesday.

Organ Power Pizza, 3450 Imperial Avenue, Lemon Grove, 463-6977. Jimmy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Retha Friday and Saturday.

Our Favorite Place, 8646 Mission Gorge Road, San Diego, 449-4540. Pony Express, country rock, Thursday through Saturday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007. Billy Thomas and the Ambush Gang, country rock, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 445-4111. Quest (formerly Stallion Emergency) folk, rock and roll, Tuesday through Saturday; The Press, rock and roll, Sunday and Monday.

Pine Valley Restaurant, Old Highway 80, Pine Valley, 473-8727. Colin, McCall and Karen McDermott, contemporary, early evening Monday.

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-1944. Doug Howitt, contemporary, Tuesday and Wednesday.

Sexton's, 7333 El Cajon Boulevard, La Mesa, 460-1500. Keller Winslow and Linden King and the WIF's, contemporary, Monday. Steve Mouza and Fred Astor, oldies, contemporary, country, Tuesday through Saturday.

The Tarantula Lounge, 2975 Severin Drive, La Mesa, 465-1525. Statia, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, San Diego, 449-0060. Farley and the Brand X Band, country, Thursday through Saturday.

South Bay

Black Angus, 616 E. Street, Chula Vista, 426-9200. Forward Motion, top 40, Tuesday through Sunday.

Country Ramplin', 1862 Palm Avenue, Imperial Beach, 426-1401. Ron Cook and Cinnamon country, Tuesday through Saturday.

Dance Machine, 5862 Palm Avenue, Imperial Beach, 426-1401. Prohibit, rock and roll, Tuesday through Friday.

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OCEAN BEACH, CALIFORNIA

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The crowd gets bigger each Thursday, join us.

OFF LIMITS
The ladies take out this weekend. See this new exciting group. You won't forget them. Oh Yeah!

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THE TWOTONES

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WILSON COMPANY

Joe Stewart: *Tio Leo's/Mesa Mesa*
 Sandomeni: *Alma Lounge*
 Supercell: *Lakeview Hotel*
 Don Tension: *The Flying Bridge*
 Billy Thomas and the Ambush
 Gang: *The Outpost*
 Fonda Turner and the Silver Spurs:
Lakeview Hotel
 The Unwinding Heroes: *Old Time*
 Cafe
 Whiskey River: *Oasis Bar*

Mesa
 Ken Anderson: *Monterey Jack's*
 Carlos: *Murphy's*
 Bach-a-la Tron: *Island Inn*
 David Belodock: *Shepherd Cafe*
 Sue Bernas: *La Bar*
 Dusty Best: *Mr. Bill's Backroom*
 Sweden
 Kirby Bible: *No. 1 Fifth Avenue*
 Mike Brown: *McDon's Downtown*
 Carol and Chris: *"Mission Rose"*
 Chain Reaction: *Bull and Bear*
 Mike Clark: *Shepherd Cafe*
 Barry Craig: *Papagayo*
 Ray Corra: *Mr. Bill's Backroom*
 Solon
 Rick Cooney: *Maloney's/Pacific*
 Beach
 Jack Costanzo Quintet: *Pancho's*

Contemporary/ Top 40

Ambition: *Black Angus/Kearny*

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 NO COVER UNTIL 9 PM
 Happy hour every night 50¢ well drinks

Thursday, Friday, Saturday



THE REFLECTORS



91X Night The Rock of the 80's!
 New Wave Fashion Night
 Prizes for best new wave fashions
 featuring



with guests

Wednesday

New Wave Dance Contest

Cross & Hayes Media Group is offering

\$75 First Prize

Second prize: Free hair service from Southwest Hair Studio

Third prize: Licorice Pizza gift certificates

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A Cross & Hayes Media Group Presentation.

For contest info call 542-2911

Call 755-6734 for further contest ticket information.

Donna Cole: *Tom Ham's*
 Lighthouse
 Dwyer: *McDon Village*
 Delaney: *Carlos Murphy's, McP's*
 Donna and Andy: *Sandwich Lounge*
 Double Take: *Holiday*
 Jim: *Embercadero*
 Dwyer and Melissa: *Tom Ham's*
 East Coast: *La Mesa*
 Elements: *Holiday Inn/Mission*
 Valley
 Espresso: *Tio Leo's/Mission Gorge*
 Debi: *Old Time Cafe*
 Jim Evans: *Mr. Bill's Backroom*
 Saloon
 Forecasts: *Hill House*
 Forward Motion: *Black*
 Angus: *Chula Vista*
 Garnett and Brown: *La Hacienda*
 Cantina
 Wayne Gire: *Old Bonita Shore*
 Restaurant
 Leslie Gold: *Sheraton Harbor*
 Island

Ground Zero: *Harpson Henry's*
 Jim Hawley: *Old Pacific Beach Cafe*
 Charlie Hewitt: *Robson's La Mesa*
 Buster's
 Kent Horner: *Shepherd Cafe*
 Lonnie Hudson and Dany Best:
 Antonio's Hacienda
 Johnny Cadillac and Ace: *Tio*
 Leo's/Mesa Mesa
 Justice: *The Moonlight*
 Lady and the Tramps: *Barr-X*
 Ranch House
 Gary Lehman: *Royal Vista Inn*
 Roberto Lina: *Atlanta*
 Louder: *Baxter's*
 The Don Luciano Trio: *Springfield*
 Hagon Works
 Nagle: *Ramada Inn/Escondido*
 Main Street: *Bahia Belle*
 Colin McCall and Karen
 McDermott: *Pine Valley*
 Restaurant

Vicki McMaster: *Sheraton Harbor*
 Island
 The Moody Blues: *Moby's Brother*
 Larry Moore: *Hampshire's*
 Motels: *Black Angus/Chula Vista*
 Steve Mousas and Finest Action:
 Section 1
 Nightlife: *Smuggler's Inn*
 Nightlites: *Anthony's Harbor*
 People Movers: *Hilton Hotel*
 P.F. Flyers: *Bahia Hotel*
 Eddie Preston: *Barnacke Bill's*
 Michael Rhodes: *Shepherd Cafe*
 Bruce Robbins: *The Boardwalk*
 Restaurant, La Mesa
 Gina Robles: *Academy's*
 Donny Ross: *Hamburguesa*
 Samurais: *Lorenson's*
 Mike Sanders: *Royal Vista Inn*
 Ray Sanders: *Red Dog*
 Salomon Valley: *Fort Steakhouse*
 Second Wind: *Black Angus/Kearny*
 Mesa

Shine It On: *Vacation Village*
 Hotel
 Smiley Joe: *Chateau Lounge*
 Soft Sell: *Jolly Roger/Oceanside*
 Tony Sorrell and Co.: *Henry's*
 Sound On Sound: *Holiday*
 Inn/Embercadero
 Spring Fever: *Hotel del Coronado*
 Brian Stevens: *Carlos Murphy's*
 Donagall's
 Joe Stewart: *Tio Leo's/Mesa Mesa*
 The T&A: *Thru Highway*
 Hunter/Oceanside, Monterey
 Jack's

Ted and Dave: *Ramada*
 Inn/Escondido
 Don Tension: *The Flying Bridge*
 Third Degree: *Kearny Mesa Bowl*
 Alpha Thomas: *Reuben's*
 Libby Tarrance and Co.: *Parillon*
 Lounge
 Traveler: *Monterey Jack's*
 Triple Play: *Hilton Hotel*
 True Spirit: *Vista Entertainment*
 Center
 West Coast: *Toby Man's, La Chulet*
 Jinnah Williams: *Moby's Brother*
 Kinnel Winslow and Linden King
 and the WYFE: *Capital T's*
 Wizard: *Bahia Hotel*
 Zuma: *Hungry Hunter/Oceanside*

Jazz

Joe Andalante: *Shepherd Cafe*
 Lori Bell: *Prophet Restaurant*
 The Gunner Biggs Trio: *Blue*
 Parillon

The Greg Black Violin Trio: *Blue*
 Parillon

Fro Brigham's Preservation Band:

Pat Jones: *Late 70's*

The Bruce Cameron and Hollis

Gentry Ensemble: *Prophet, San*

Diego, La Mesa

The Birdie Carter Trio: *Our Place*
 Charlie's Goodtime Band: *Goodlight*
 Room
 Jeanie and Jimmy Chatham:
 Bahia Hotel
 The Chicago Six: *Billy Up Tavern*
 La Hacienda Cantina
 Bill Coleman and Guy Tack
 Quartet: *Blue Parrot*
 Barry Craig: *Papagayo*
 Django: *Fish House*
 Debi: *Old Time Cafe*
 Debbie Fernandes: *Lehr's*
 Greenhouse
 Shelby Flint: *Elarito's*
 Garnett and Brown: *La Hacienda*
 Cantina
 The Mike Carson Trio: *Elarito's*
 Ground Zero: *Harpson Henry's*
 Harvey and 52nd St. Joe:
 Sordella's: *Sheraton Harbor*
 Island
 The Keyon Lettau Quartet: *Old*

Pacific Beach Cafe
 The Don Luciano Trio: *Springfield*
 Hagon Works
 Joe Marillo Quartet: *Blue Parrot*
 Riverside Lounge
 Shop Movers: *Prophet Restaurant*
 Most Valuable Players: *Pat*
 City Center, La Mesa
 Tony Ortega: *The Fair Restaurant*
 Elarito's Greenhouse
 Shorty Rogers and Bud Shank:
 Blue Parrot
 The Ron Satterfield Quartet: *Blue*
 Parrot
 Ron Satterfield with Crosswinds:
 Elarito's
 The Peter Sprague Quartet: *Rusty*
 Stan and Jerry Silver Fox
 Stone's Throw: *Billy Up Tavern*
 Travis: *Monterey Jack's*
 Wholly Cats: *Billy Up Tavern*
 Zapp: *Chuck's Steak House*

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 June 14 & 15, Joni Mitchell June 9, Natalie July 6, Iron Maiden, Tom
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 Tickets available at Arctic Center Box Office and
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 The James Harman Band: *Billy Up*
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 Control: *Bremen's Place*
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 The Hodge Brothers Band: *Billy*
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 The Hurricanes: *Pancho Mine Co.*
 My Rich Uncle's: *La Chulet*
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 Rusty Jones: *Kelly's Pub*
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 Wind

The Nomads: *Jose Murphy's*
 Ella Ruth Piggier: *Crossroads*
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 The Rebel Riders: *Billy Up*
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 The Rhythm Kings: *Gismo's*
 Starline: *Mandolin Wind*
 Stone's Throw: *Billy Up Tavern*
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 Debi: *Old Time Cafe*
 Peter Feldman and Tom McCree:
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 Richard Freeman: *Drousy*
 Maggie's
 Doug Hewitt: *Kung Food*
 Jim and Theresa Hinton: *Patriot*
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 The Isle of Skye: *Old Time Cafe*
 Rusty Jones: *Kelly's Pub*
 Jim McCann: *Patriot Game*
 Sean McHadden: *Blarney Stone, Too*
 With Mandolin: *Jose's*
 Raggle Taggle: *Cafe del Ray Moro*
 Dave and Becky Robinson: *Drousy*
 Maggie's
 Terry Short and Ted Connor:
 Drousy Maggie's
 Slama Gail Cell Band: *Drousy*
 Maggie's
 The Unwinding Heroes: *Old Time*
 Cafe

Everything Else

Julio Aguilar: *classical guitar*
 Kung Food
 Bobby Bates: *piano variety, Cafe*
 del Ray Moro
 Phil Becher: *guitar variety, Casino*
 Valador
 Paul Gregg: *piano bar, Double's*
 Joseph Hays: *classical guitar*
 Papagayo
 Steve Hudson: *comedy and music*
 Root House
 Just Practicing: *comedy and*
 music, La Pizco House
 John Kormanik: *piano variety*
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 Llama: *classical guitar, Kung Food*
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 Jerry Melnick: *piano variety, Gold*
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 Mardi Milligan: *guitar variety*
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 Orion Dane: *classical guitar*
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
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- All four pistons, rings
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- All main bearings
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- Water pump
- Oil pump
- Timing belt

(For cars with the timing chains we replace timing chain, tensioner & all associated gears.)

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- Rear main seal
- Front main seal
- Four exhaust valves
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And you can have a complete clutch job with no labor cost at the following rates:
All Hondas, most Toyotas, most Datsuns, and V.W.'s \$110.
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Clutch Job Special \$210

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Hondas, Toyotas, Datsuns (not 2 model) and VW type 1, 2 & 3

We replace:

- Transmission input shaft
- Input shaft bearing
- Pressure plate
- Clutch disc

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Our tune-up includes all too many others. It includes:

- Spark plugs
- Distributor points
- Adjust breaker block
- Turn the flywheel
- Adjust dwell angle
- Valve cover gasket, oil filter
- Distributor points, condensers
- Air filter
- Oil filter
- Fax filter and engine oil
- Coolant

Major Tune-Up Special \$75

(regularly \$130.00)

Our major tune-up includes:

- Compression test
- Valve adjustment
- Replace:
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- Spark plugs,
- Distributor points,
- Condensers,
- Air filter,
- Oil filter,
- Fax filter,
- Gas filter and engine oil,
- Air adjust twinge
- Adjust carburetor
- Adjust air & fuel ratio mixture
- Check & adjust all belts

Note 1: for 6 cylinder cars & Rabbits, Dashers, Sciroccos, Audis & Fiats, add \$20. 2. Major tuneups for VW Beetles, vans and passabooks \$192 & later \$170. 3. For VW Type 1, 2 & 3, for VW Things and Karmans Ghias \$80 only.

Brake Job Special \$65

(regularly \$110.00)

All models except Audi 100 L's. Front or rear brake job includes:

- Install special shockless pads
- Install rear brake shoes
- Turn brake disc (rotors)
- Turn brake drums
- Drain old brake fluid
- Flush both the hydraulic fluid lines
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Note: Hydraulic parts are not covered.

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TOYOTAs		
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Trucks, Coronas, Camis, Camrys.....	800.....	1,200
DATSUMS		
\$10 \$10 \$100 1.6 L18.....	1,400.....	900
Z CARS		
200SX, 800, L20B.....	1,300.....	1,200
FIATS		
800 128.....	1,200.....	800
124.....	1,000.....	1,100
VW's.....	1,800.....	1,200
Vans Up to 1971.....	1,200.....	800
1972 & up.....	1,400.....	1,000
Bugs up to 1972.....	1,300.....	800
Scirocco up to 1973.....	1,400.....	1,000
Beetle & other.....	1,300.....	900
1967 & up.....	1,400.....	1,000
KARMAN, GHIA'S & THINGS.....		Same as above
RABBITS, DASHERS, JETTAS & SCIROCCOS	1,600.....	1,200

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