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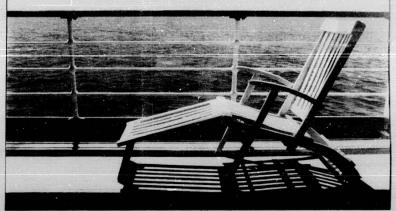
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Fun, romance, and illusion on the decks of the S.S. Azure Seas



Aboard a Ship Alive with Promise

Luggage stacks up, clerks take citi- garter. A Love Boat st At 3:15 p.m., in the Cafe Miramar, a

Love Boa's story on this recent Monday afternoon. A bride and groom have the bride and groom. Rick and just stepped from a black limo. White that, married two hours earlier, host veiling shades her checks and blows ut in the breeze off the choppy butternoon. The ship's captain, out in the breeze of the choppy butternoon when the ship's captain, out in the breeze of the choppy butternoon when the ship's captain, out in the breeze of the choppy butternoon when the ship's captain, out in the breeze of the choppy butternoon when the ship's captain, out in the bridge and grown have been considered and the bridge and grown have been considered to the bridge and grown have been considered to the bridge and grown have been considered to the bridge and grown have been characteristic to the bridge and grown. Rick and afternoon the bridge and grown Rick and alternoon when the bridge and grown Rick and particular the bridge and grown Rick and grown Ri Pacific, past her narrow shoulders She turns to the groom and snilles. Her mosegap flutters. These two are among the passengers queeing up in the recep-tion area along Pier 93-A, Port of Los Angeles, in San Pedro. The Azure in a half circle. The guests beam and Seas soon will take them south to San cheer. The bride's mother, a slender Diego, then Ersenada, then back to blonde, drops back her bead to keep San Pedro — four days and nights of a tears from running, dabs her eyes

Twice a week this dip, 604 feet long and seven which plans. At the ship 5 gate the plotteraplans, At the ship 5 gate the plotteraplans his flash. No time to stop.

Friday the Acros Scars sails directly to
Friday the Acros Scars sails d Twice a week this ship, 604 feet arrange reauties, or posse, bown aways to the cabin, behind the steward, mays to the cabin, behind the steward, may show the who switches on the lamp, bathroom coast in time to dock again in San lights, bedside radio, who presents perfor early Monday morning Just a champagne and two glasses, then few hours later, the ship is ready to go samps, turns, and leaves. The cabin's built-in shipshapeness is decorated with white walls, blue carpeting, and where she docks. Tuesday morning

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 of friend Dick Cramer in that regard. When Cramer's dical 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 newsrack green sheet and the home edition — and was ollowed a day later by anoth 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 (June 14), remodeled his occan-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 Orr restaurant (Argust 23), and purchased a new Citation II jet (December new Citation II jet (December 7). He's also toid 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 fMED chums to celebrate his fiftieth birthday celebrate his fiftieth birthday (March 31). And two weeks ago, when Cramer and his wife Alice were slightly injured in he crash of his private plane in Puerto Vallarta, Mexico (he cracked two of his vertebrae and she her tailbone), he news made the Tribune's front page. Prominently displayed near the 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 Diege Businessman fajured In Plane Crash." featured a photograph of Cramer, and delived a bit into the history of IMED—even though the injuries were so minor that Dick and Alice Cramer were both well enough

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 to when Cramer had just lost control of IVAC — another medical instrument 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 medica echnology still looked bright and he would stay in that field So I said. 'Why not call it



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 it's first among males between the age 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 traditionally look down on teens because they believe older adults spend more money). And about KPRI, which has fallen to third plac "Our other prime competitor seems to be caught in the middle with their only gain in

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 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 in the people of the ratings altogether in the people of the ratings altogether with the people of the ratings altogether with the people of the ratings altogether in the people of the ratings altogether with the people of the people of

this letter-writing contest. "It don't think (RGB 1) Jim Price's letter affects the revenues going into his station," says KPRI marketing director Jeff Letwis.

The letters to advertisers.

The letters to advertisers.

The letters to advertisers with the station of the three local most reads which radio elicit Rollyle Bornstein of Billhourd, the music industry's leading trade publication, calls one of the fercest in the country. "San Diego being predominantly a homogenized white micel's-class area provided processing the micel's class area provided for a country in the station of the prompted numerous calls to KPRI asking them to ston flippantly remarks, "If it works, why are they in third place?" KPRI's Jeff Lewis, nowever, feels perfectly justified in continuing the promotion, 'T'm pretty surprised it would bother them," Lewis says, "because this is the station that had a chicken out front for them for vears — a chicken that

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; las year's event was accompanied by a live rock concert at San Diego Stadium and was promoted by Mark Berman Concerts. This year, however KGR had led the rival Fahn and Silva Presents to believe they would be promoting the show, so Fahn and Silva then secured so Fain and Silva then secured both a date (April 23) and a headlining act (Tom Petty and the Hearthreakers). The station decided to let Berman again promote the show, however, and Fain and Silva took their date and their act to 91X, which jumped at the opportunity to beat KGB. And last Sauriday's "X-Pest" was indeed virtually idertical to a Sky Show, aven down to the firmworks disabaye at the end. fireworks display at the end. But KGB's Haberman fireworks display at the end.
But KGB's Haberman
pooh-poohs 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, yet their show was less
than half full."

—TKA

Philharmonic Depression?

For decades local scuttlebut has held that the San Diego Symphony wouldn't flourish until the imperialist Los Angeles Philharmonic was run out of town. For skety-two years the Philharmonic has pilyed a nerie of amazon pilyed a nerie of amazon the second of the second 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 sesson, and as wet it 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 rid of the Philharmonic, and they finally figured out a way to do it." In other words, the Philharmonic subscribers have their scapegoal: Chuck Sexton, general manager of the Convention and Performing Arts Center, which includes the Civic Theatre.

By now Sexton has received more than one hundred angry

letters from music lovers demanding that he change his booking policy to give th Philharmonic a more equitable chance at reservations. Last week Sexton proclaimed his innocence and blamed his embattlement on San Diego Union music critic Donald Dierks, who Sexton says wrongly accused him in a

City Lights

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

Says Sexton as he angrily riffles a stack of those letters. "I'd love to get my hands around Donald's neck." Dieric had laid the Phillatmonic's troubles at Sexton 's feet because of a purported 1981 change Sexton made in the "challenge" procedure used by grouped dates. Sexton himself blames the expanding demands for concerts in the Civic Theatre and the Phillatmonic's own and the Phillatmonic's own concerts in the Civic Theatre and the Philharmonic's own complacent scheduling practices. But Philharmonic subscribers, eager for a flesh-and-blood bogeyman, like Dieta's a 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 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 date to freeze out its competition, the challenge mechanism allows a group to come up with the theater rental fee, put it on the table for a particular night it

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 Ballet for a date, and the innacially belagured 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 which it appeared to be, and wrote that since the Phillamonic couldn't now challenge the symphony for dates, it was being "squeezed out" of the theater. Sexton claims it wasn't a

Robert Harth, general manager of the L.A. Philharmonic, doesn't dispute the control of the contr out" of the theater.

Sexton claims it wasn't a
policy change, that the
challenge the symphony made
to the ballet wir an exception
he allowed just once," Donald
spoke with forted tonglue," he
insists. "To ingly that before
1981 there were all these
hooking in some fine bulsen challenges that kept the
booking in some fine bulsen challenges that 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 that the Philharmonic has never had occasion to challenge the symphony or any other COMBO group for concert



symphony and opera hold reservations through the tur the century), simply

of expansion of the San Diego Master Chorale and next season, and they fell to the Master Chorale and feet-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; it came schodule). For the 1984-85 season the Philharmonic is in deep trouble. Between September, 1984 and June, 1985 the Civic

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 sawars the released those dates (after working out its own schedule) and the L.A. group got its seven concerts. But recently the Master Chorale has been placing second holds on symphony dates as much as two years in the future (the symphony and opera hold members. And he swears the outery from Philharmonic patrons had nothing to do with this change. "I was thinking about doing this months ago," he insists. sutmaneuvering the Philharmonic. Just before Dierks's story appeared, the

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 smiles before the state of the special 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 ven but never made money. feanwhile, Wein, the heaviest of the big-name national concert promoters, would roll into town with his annual summer Kool Jazz Festival. 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

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



Michaeloo 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 and struck a deal with Wein to help sell tickets for the Kool Jazz Festival. Hagey was such an out 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 '82 failered, with attendance dropping nearly in half from the previous year's total. Then Wein had the never to call Hagey in October and discuss as merger of the two factivash. 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 warroad is the music, Wein warmed 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 serves as artisti 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 remain of the caliber of past performers, such as Bobby McFerrin, James Newton, and Anthony Davis, though the actual line-up is still unnamed. (The blues and soul aspect of

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 sundher 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 Od Globe's three Balboa Park facilities, including the comfortable, S81-seat Old Globe Theater, Wein's first demand was for a Wein's first demand was for a 581-seat Old Globe Theatre, Wein's first demand was for a larger site. When Hapey 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 thre days (September 30, October and 2) at the UCSD campus, and will include two outside "picnic" settings that can sea more fans. Wein hopes to sell 12,000 tickers.

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 be "just couldn't keep putting myself on the rack" 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.

Paul Krueger Neal Matthews, and Thomas K. Arnold

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Erosion At Seacoast

I read with great interest your ecent cover story on Ed Seykota "Just Gimme Tuna Fish or ("Just Gimme Tuna Fish or Nothin" At All." April 21). Despite several factual errors (largely inconsequential in nature), the story was well done. I would like to note, however,

I would like to note, however, that author Thomas Arnold, while certainly capturing the zany side of Seylota's personality, missed or omitted) the more pre-datory or the control of the c

O'Connor's Only Chance

I have only one disagreen with Paul Krueger's incisive etters analysis of Mike Gotch's endorsement of Roger Hedgecock charter-ment of eolige recognises for the control of Charles (Charles of Charles of Char or mayor ("The Inside Story. likely going to support Carlson. Ken Erhardt Ocean Beach

The Ballad Of Jerry & Madalene

Though I appreciated Thomas K. Arnold's coverage of the Spir 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.

I'd like to clarify some sore noints of the boycott. Number one, from my own experience I've earned that Jerry Herrera has a individual and for the reciping of the people who are lining his pockets. A musician puts not only his career on the lining to heart. A musician puts not only his career on the line for a performance but also his right of the line of a people of the line of the line of a people of the line of

Madalene have been unfair to virtually everybody they' ve dealt with.

1'd like to correct Mr. Arnold on one point in his article. I didn't start the boycont. That was began two years ago by John and Libby of G.S.1. Sound, and later joined by the Shames. I got involved seven months ago, when I could no longer take all the pettiness, because the control of the pettiness, the pettiness of the pettiness of the pettiness of the pettiness of the pettiness. In closure, I cobine, I obtainly, and general general seven months ago. When I could be pettiness. In closure, I obtainly a month of the pettiness of the pettines

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 McLain

La Mesa

Won't Second

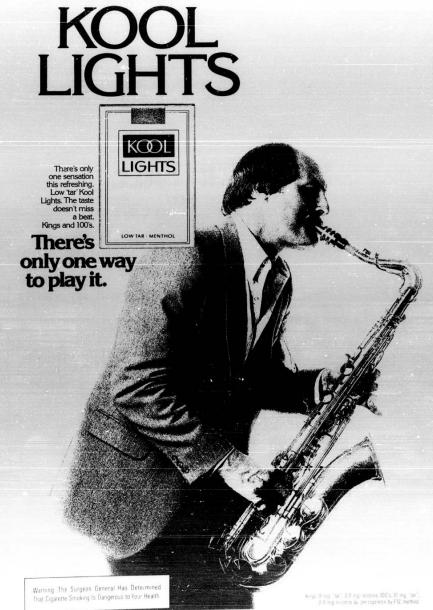
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Laughable so-called "boycot" of
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all to me was the unfair
characterizations certainpon lerry
and Madalene Herrera.
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Lerry and Madalene work very
hard to maintain a decent spherich
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San Diegan to unjustified
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Union Suits Him Donald Gillmor's letter to the Reader (April 21) brings out the fact that misinformation is being

fact that misinformation is being generated by Target management and unknowledgeable union-haters in an attempt to stife our boycot of Target stores. They will fail the stife our boycot of the stife our boycot of Target stores. They will fail the stife our boycot of Target stores they will fail the stife our stife our stores of the stife our st attinued on page 30)



19.00



Straight from the Hip

Dear Matthew Alice:

Dear Matthew Allee:
My reputation as a wine lower prompted friends to give me the biggest bottle of wine you ever saw. No mere magnum, I would guess this 1980 Fetzer Cabernet Sawignon to be about six or seven times the sixe of a normal bottle. If I could feign knowledgeability about this monster. I might be able to overcome some of the embarrass-ment 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

In the big leagues of bottles, your utile 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, I.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-tail 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 even-tually 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 allowing the creation of a true sear. Vintage wine became a reality for the first time. Suddenly people realized that many wines improved dramatically with age, and the



Dear Matthew Alice

While riding my bicycle around town, I've noticed those rectangular green signs that read "Bicycle Route." I see them in outof-the-way places, on major thorough-fares, 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

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 legi-slators in 1975 established
the California Bikeways Act. Under the
seeper of the California Department of agis of the California Department of Transportation, eleven districts statewide set up bikeways with the purpose of improving bicycle transportation

types of bikeways, or they provide advan-tageous (i.e., "safe and efficient") travel through busy sections of the city. Cyclists can legally ride anywhere ex-

cept where they are expressly prohibited, but by following these designated paths, lanes, and routes, getting there is a lot safer lanes, and routes, getting there is a lot safer and more convenient — even portions of some freeways are included (for example, alvag 1-5 between Genessee 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 or Yuma, you could spend days fand a lot rough and the colorado River from Riverside County or Yuma, you could spend days fand a lot rough and the colorado River from Riverside County or Yuma, you could spend days fand a lot rough and the colorado Riverside County or Yuma, you could spend the colorado Riverside County or Yuma, you could not set to red designation. ro 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 bear distant spot — say, Eureka, It's a least of the control of the signal of the control of calories. breeze. You can get there without ever leaving an official bike route. Just follow the signs that read "Pacific Coast Bicen-tennial Route," and next thing you know. you're in the redwoods.

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 National City, from Julian to Octolio, 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 Sixty-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 80863, San Diego, California 92138.



within and between the districts

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 PRECISION DESIGN CUT \$13 with ad A cutting technique which

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 the introductions of the introduction of the introd

county. There are actually three classifi-cations of designated bikeways: paths, lanes, and routes. Bike paths provide rights-of-way linended solely for cyc'itst and pedestrians. These paths are marked by black-and-white iggin; one example is the route that parallels 1-8 through Rose Canyon from Sauta Fe Street to Gilman Drive. Bike lanes, also marked by black-and-white signs, are established along-timations.

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Birkenstock.

Ship

coast and puts into port Friday norming. 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 (low-est 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 hankies, hands, bob bal-loons. The wedding party tosses confetti streamers.

Passengers' ages range from the twenties, especially among the dozen sets of newlyweds, to a great-greatgrandmother 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 couples dominate, though sadness shades some faces. But at five that first afternoon, while the oompah-band tunes drift across decks, and waiters pass glasses adomed with tiny pink parasols, and confetti streamers drift like pastel corkscrews, almost no face does not hurrah. And when the trombone.



snare drums root-a-ti-toot 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 whis-tle reverberates, white ropes fall to shore, the gangway lifts, and brass bolts clank, setting the gate closed. At 5:05 p.m. the *Azure Seas* moves out. The vessel's four steam turbines set the

two propellers going about sixteen re-volutions per minute. The deck vib-rates. "I can feel it," the pale-chested redhead says, hands at waist, "clear to

gulls. 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 cab-ing but a lifeting the state of the ship of t ins. 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

A red wilstie langs from each iffejacket. 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-aboard introduction."





The introduction is razzmatazz high-kick chorines, clunker endrhymes. The dapper cruise director, in navy blazer and gray trousers, an-nounces 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.

lables and drinks are ordered.

In the Café Miramar, where bridegroom Rick twirled Rita, white stick-on labels printed "I'm Single Let's 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 gray-ing, bulky-shouldered, stops and starts Jody, turns her, dips her dramatically, her chestnut hair sweeping the floor

ing. A young freekle-faced woman, hair in a tousle — Kim, her label reads — screams out, "Arriba, Jody! Arri-ba, 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. tive women stand in front of inem. Each woman is handed three balloons. The man opposite her takes the bal-loon, blows it up, puts it on his lap. The woman sits hard, pops the bal-loon, 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 lunch, and dinner are served at formal first and second sittings. Kim grabs the maire 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 mailtre d'bows, offers Kim his arm, leads the threesome through the dinning room.

Above the clattering of plates and chatter from 400 diners, Kim's bullfrog-deep laughter drifts. Short, low gurgles, gargles 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

gers will greet her, and her laugh: "Hi there, Minnesota!"

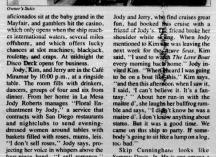
After dinner, after the floor show



Cities to look for work, when Kim

jecting 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 sis-ter; 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

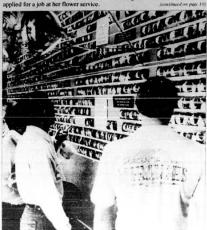
The ninety-year-old great-great grandmother, a pink azalea pinned in ridges of white curls, is wheeled in by her daughter. "Sit," Kim invites



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 Cafe Miramar applauds loudly. A magician cuts off



















Ship

Have a Baileys with cream." she suggests to the great-great-grandmother. "You'll like it."

Necks have craned, heads turned, watching waiters wheel trolleys into the buffet area. The first night's midnight supper showed off hams gilded by an ormola of brown sugar syrup, smartened with pineapple and clove steaming at each cut; Swedish meatballs; three-bean salad embellished with Spanish onion rings; potato salad under pimiento daisies; sweet gher-kins, dills, black and green olives; trays of cheese, ham, turkey; a flourish of carrot and celery sticks set in parade through crushed ice al' along the buffet line; bread, rolls; a 200-egg pyramid. peeled and paprikaed, watermelon cantaloupe, strawberries; and pastries

layer cakes festooned and tasseled with frostings, pastilles, dragoons and cheesecakes under berries glazed to red patent sheen, petit fours. "They look like music boxes." a woman says, laying a petit four on her plate.

After the buffet, couples drift back to the casino, to the piano bar, to bed. down to the Disco Deck. The small dark room throbs with Marvin Gaye's "Sexual Healing." The Korean waiter, when asked about his family, says.
"Wife and children, mother and father

are in Seoul. Next year, I go back."
The stars twinkle. Cloud bands drift past the moon. No lights show from hore. The waves slap. Wind blo

Tuesday, 6:00 a.m. outside San Diego, dew wets the decks. Cold sweat sits on railings, on the wooden boxes set along rails that read Do Not Throw Cigarette Butts Overboard. Water, slate gray before sunrise, rolls out flat, wrinkles, lies flat. Stripes of sky, be-tween high narrow bands of cirrus, are

gray. The Azure Seas dawdles, rocks.

Do Not Disturb hangs off cabin doorknobs, and the yellow-lit hallways are noiseless. A crewman swabs dew. One couple - she in sailor hat baseball cap - walk- rapidly without looking at one another. Two joggers circle, go up ladders, down ladders.

Their shoes thump the deck.

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



where the band lured dancers with love songs, where Cunningham's taps sparked, is now dark. Black vinyl hoods the vibraphone. Light-emitting diodes glitter in a twenty-foot-wide smoked gray plexiglass circle above

Curtains cover windows and portholes. Stale cigarette smoke, liquor, beer smells, sit flat. One curtain, pulled back, hooks rasping in the still room, lets in first light. The light beams along chrome rims of chair backs, settles in a column across round wood-laminate tables, sofas, printed

carpet, and stops at the bar.

Coffee, sweet rolls, and cereal will be served, buffet-style, at 6:30. Waitbe served, buffet-style, at 6:30. Wait-ers talk low in a language or languages not English. They spread out trays, bowls, plates, cups, cream and sugar, lemon slices. Danish pastries, muf-fins, grapefruit halves, a three-foot-wide crystal bowl of bananas, oranges, apples, green grapes. They lay out a bowl of butter pats on crushed ice,

containers of yogurt, bowls of jelly.

The morning people, on deck by 6:15, gaze to sea, sky, to gulls, to one another assessingly. Every few min-utes one looks through portholes on doors into the buffet, watching for cof-fee pots. When coffee comes, its ma dominates sea and engine odors, the men's Bruts, English lavenders. Talk becomes louder, and laugh-ter punctuates the air. "We turned in

one freshly-coiffed woman says to a sweatsuit-garbed couple. The bed just looked so good."

Bob, who is married and in his late-

thirties, manages an Alpha Beta store. He stands outside the Miramar in his gray Nike sweatshirt every morning but the last, smoking Winstons and waiting for coffee. 'I came on this cruise to get away. My wife's asleep. This is the best time of the day. I'm a night person and a morning person. When I was a produce manager, I'd go to sleep in the banana room for forty-five minutes. I could get up early, stay up late that way." Bob has been in the grocery business for twenty-one years. "It's changed," he says, "but in the last two years is the biggest change. Eighty percent is due to the economy and twenty percent to concern for health. We have one eighteen-foot shelf, just for salt-free food. But this is great." he says, his right hand, glittering with a pave diamond, gesturing out toward the west. "just to get away."

Pete, sixty-five, heavyset, red mar-ble 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 two more. I get up at

five, six o'clock at home, crush my goddamn Shredded Wheat, go to the golf course drink a Bloody Mary I'm an a.m. drinker. The wife's a p.m. drinker. We do our own thing. But I need a woman to cook for me, even if the romance is gone. Hike cruises, "he says. "You don't have a radio or the TV to forecast your day. You don't know what you have. So I say to my-self, 'It's just like every other god-

damn morning, I hope."

Sun shines, full out, at nine, as the Azure Seas pulls into its San Diego dock. A brochure suggests the zoo, Sea World, the Wild Animal Park, Sea world, the Wild Animai Park, Seaport Village. Half the passengers disembark, half go up to the pool deck. Jerry stretches on a deck chair near the pool. It's almost noon and the sky

is clear. Sweat glistens on his body, and he says, "I am a little shaky to-day... The Love Boat did wonders for the cruise business, on both

This makes Jerry's twenty-third cruise. Fifty-three now, he has three grown children, six grandchildren and a hundred-year-old grandmother He was married thirty-three years; his wife died last year. 'We did most of

those twenty-three cruises together.

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



gambler with their [the house's] money, but I don't press my luck. I just broke even last night." Kim, perky for someone who

danced until three and wandered the decks until five, asks the poolside waiter, "Could I have something without booze, like ice water?" Kim was married at sixteen and has two daughters, eight and five. "When times got hard in the Twin Cities and I couldn't get work," she says, "I carne West." She now lives in Rancho Bernardo. "I've ne more in the three months I've been in California than I've ever don been in California than I've ever done in my whole life. I'm a hick, I tell people. But I like to party. I like to see people have a good time. I always go for the beginning and stay to the end." Jody, half asleep on the next deck chair, sits up, rubs her brown arms

with coconut-scented lotion, and says, You sure do!"

The way down from the pool deck to the Cafe Miramar leads past the gym.
Two men talk as they work out with
pulleys. The room smells of sweat,
aftershave, bourbon.
Out on Broadway Pier, the Azure

Seas, posed against city buildings and blue sky, looks particularly white, trim, tidy. Visitors and passengers and crew walk up the plank onto the ship, and down, heading to Broadway and into downtown San Diego. Two crew mbers, address books open, stand talking on pay phones.

Broadway Pier, with its bushes,

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 in his late twenties, jeans legs tied topaz flecks, Dourambeis wears white under his knees with bandanas, sits on a concrete bench looking up at the Azure Seas. He holds a plastic sack tied in a knot, filled with heels of bread. He mutters, coughs, spits. An elderly, shaky man sits at the bench's other end. "So the Queen of England's coming." he says to the younger. "I seen he, twice on TV. She's mighty ugly." The younger man shifts two benches over. "I had me a yacht, in Australia, yes I did," the old man tells the air. "A big one. Used to sail her right into here, yes, sir." he captain may be king of the

The captain may be ship, but the chief engineer, who holds the same maritime rank and wears the same four stripes as the captain, "keeps anything with a motor running," says the Azure Seas' chief engineer, Ioannis ("They call me ") Dourambeis, in strongaccented and eloquently spoken English "Refrigerators, clocks, the engines, the icemaker in the bars, the AC-DC, the plumbing, the electric mixers ... everything." There are twenty engineering officers, Dourambeis says, all Greek. Greek is the lan beis says, all Greek. Greek is the lan-guage spoken in the engine room of the Panamanian-registry Azure Seas; it's "the language of the engine room." Dourambeis grins. Men of other nationalities working there — Korean, Maxican, Anglo — Jearn engugh Mexican, Anglo — learn enough Greek to get by. The engineering of-ficers' homes are in Greece. They live aboard ship, leave occasionally for one or two hours, and are on duty twentyfour hours a day. They return to Greece for six weeks to two months

orece for six weeks to two floridas every six or seven months. Dourambeis stands, in midafter-noon, at the Broadway pier, looking at 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

snap coveralls except when he joins the captain's table. Then he dresses in tuxedo, studs, cufflinks, starched shirtfront, black patent shoes.

On a day much like this sunny and warm Tuesday in San Diego, he recollects, when he was chief engineer for the S.S. Emerald Seas, his ship was in Key West. At dockside he recognized a face. "But I knew I had never seen the face on board my ship. I see tens of thousands on these, and this face, I knew I had seen somewhere else. wanted to find out where. My curiosity was terrible. The man walked up to me. He asked, 'Are there tours of this ship?' and I said, because I was so haunted by wondering, 'I will take you through.' I did. Then as we walked back out onto the dock, we introduced ourselves. I say, 'I am the chief engineer," and he says. 'Oh, and you took the trouble to show me through and then he says. 'I am Tennessee Wil liams.' So that was why I knew his face, whose plays are great plays that I go to see in New York, great plays like our plays in Greece.' Then Dourambeis reads off the names of Greek playwrights: Aeschylus, Aristophanes; he reads the titles of the great tophanes; he reads the titles of the great tragedies: Agamemnon, Choephoroi. Eumenides. He talks of "my great hero, Kazantzakis," and then begins to trace the Greek etymology of English

Dourambeis was born in Skiathos, a small island in the Aegean Sea, in 1931. At twenty-two he joined the Greek Navy, at twenty-five he went on a Belgian ship as a junior engineer. In 1963 he began eight years with the Eastern Cruise Lines on the S.S. Evangeline, then in 1966 went to that line's S.S. Emerald Seas, and now is chief engineer for the S.S. Azure Seas. Dourambeis gets home to Athens



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Ship

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 nands. It wasn't like this when I began People then, oh, they made so much love. They sleep on decks, 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 *cros*, the

love of romance, of sexual feeling. We have agape, spiritual love. Now there is not, anymore, here, this deep feeling

Dourambers has met Jeraldine Sunders, 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 com-edy 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 de-sirable, 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 no lights from land can be seen, on a white ship that looks small 62 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.

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 Café Miramar, drinking, waiting for the snaking line to the captain to shorten. Jody, bare-shouldered in a shimmery 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 won 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 clicking, ice against crystal. Two hundred fifty or so passengers are seated, on sofas, at tables, along the bar. Another 250 to 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-



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Ship

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

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

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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 portholes, waiting. Tin roofs dot low coastal hills, 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 hands out maps of Einsenaud, explains the rate of exchange, marks on one map her favorite seafcod 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 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 Kahlúa. outsize 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

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, attraction at first sight," Rita

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

"I used to get large cash ship-ments," 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.

295-0239

got slot machines, blackiack, craps, "some were putting twenty-five to fifty dollars on a hand."

falling sun.

oelong. See does not ose a word and sings out to Jerry, to Jody who kneels at the sidelines, snapping flash-cubes. The audience claps exuber-antly. "That's right, Minnesota," a man calls out, rousing more applause.

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

'We've had lots of fun gambling. and we're a little bit ahead. They've Rick says. Most people, the couple explains, place two-dollar bets, but

t 5:00 p.m. the gangplank goes back up. The ship starts the slow, nonstop cruise back toward L.A. The horizon looks rosy. ward L.A. The horizon tooks beg-The ship rips open scents of sea grass-es, seaweeds, fish. The prow cuts the green swells. Three passengers, lean-ing against the rail on the Promenade Deck, lift champagne glasses, toast the

Passenger talent shows are cruise tradition. Some come prepared. Others, like Kim, see Passenger Talent Show Wednesday Night, then sign up. By nine Wednesday night, the Ren-dezvous 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 dark-ened room, stage lights staring up at her, spots pouring down onto the white flower in her shining hair. ". Coun-try roads, take me home, to the place I ong . . ." She does not lose a word

Sitting back in her chair. Kim is

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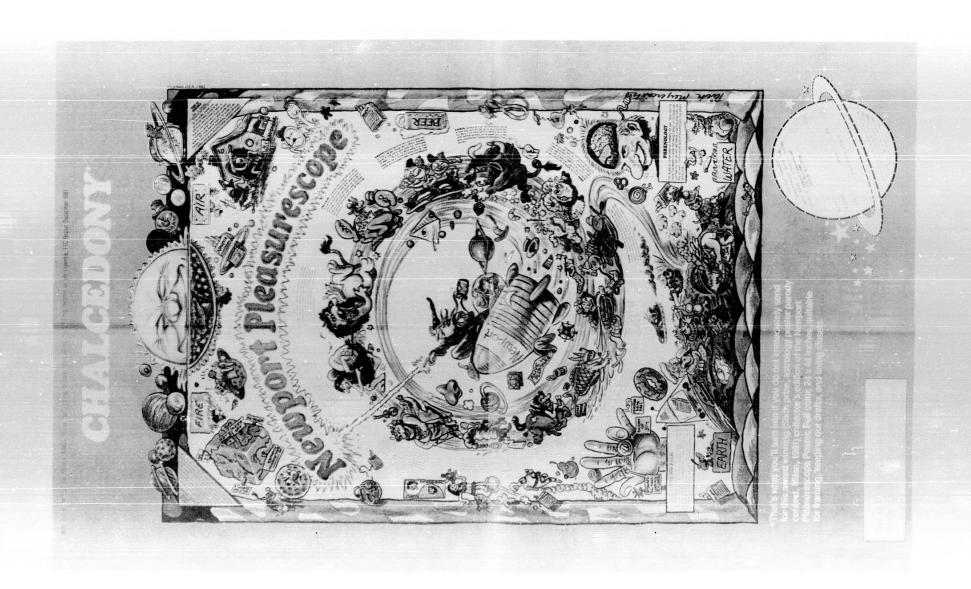
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Ship

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 Café Miraman 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 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.

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 not now, they want this constant oom-pah, oom-pah, this fly me to the moon, or 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

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," We're working on number thirty-nine," we're waiting for the big one, number fifty. We're got good years ahead. I know it."

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 meringues; 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 kettlesides, sinks; they make silver moens of the bottoms of the pots hang-ing 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, 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 potato salad. Ten feet away onions are chopped, and agric. 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 ruys. "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 limed with memus, staff

walls are lined with menus, staff schedules, recipes, calendars put out by food suppliers. "That's 4000 meals daily, not including deck service, such as tea and cakes, morning bouillon afternoon tea, sandwiches and snacks served in cabins. We make over 4000 served in cabins. We make over 4000 canapas 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, cheescackes, pies, layer cakes, muffins, to birthday cakes. cakes, multins, to birthday cakes. Very few canned or prepared foods are used aboard. Down below now, we are redoing our 9700 square feet of provi-sions stores, which houses ten walk-in sions stores, which houses ten walk-in refrigerators about the size of an aver-age bedroom. We're doing that to en-able 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

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brero, gets to the pool by !1:00 Thurs-day morning. The wind blows hard. The mariachi band plays. Kim tosses her hat in front of the trio, squeals, "Arriba! Arri-baa!" and dances cir-

cies around the somorero.

Jody covers her bare legs with a blue
towel. Jerry says, "I wouldn't want to
be young again. Too many pains. Too
many dues." 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 geographically impossible," he says

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"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

"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, "Toouldn'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 mething.
"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

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Great News!

Ship

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 yes-terday. 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

Sunseeker Vacations



The water is troubled, the sky turn ing green midafternoon Thursday. In Mayfair, the ninety-year-old great-great-grandmother sits, sipping tea from china cups. The cruise direct tor and two assistants drink tea and plan the night's farewell show. The light, coming through the Mayfair portholes, breaks up and shatters across the room as clouds pass fast over the foar 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

MAMMOTH

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 break-

ing 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. 'Ooooohs' fill the room, then

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 comer, 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.

"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 dockside 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, look-ing out there, that you are back in the US of A. There's no co-parison. 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."





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Pan Gets the Hook



JONATHAN SAVILLE

Ellis Rabb's play Clap Your Hands— now at the Old Globe in its first (and pre-sumably 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 Barnie's masterly original, much as a five and-dime plastie 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 later, when Peter and Wendy are forty and

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 able 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 television versions we are (alas) most familiar with, is the miraculous wit, inventiveness, and theatricality of Barwit, inventiveness, and theatricality of Bar-rie'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 metalthe 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-

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 mer-maids lagoon, and Marooners' Rock with the waves rising about it; remember the battle between the pirates and the pecu-liarly Oriental redskins; remember the narry Oriental redskins; remember the near death of Tinker Bell ("Do you be-lieve 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 Piccaninny braves protecting his wigwam

from the pirates.
TIGER LILY: The Great White Father save

no let pirates hurt him BRAVES Ugh, ugh, wah! TIGER LILY: Tiger Lily has spoken. PANTHER: Loola; loola: Great Big Little

HOOK. Now then, you bullies, ax of you walk the plank tonight, but I have room for two cabin-boys. Which of you is it 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: Stow 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 parents, the playful taking on of additroits without really understanding them; the imagination of violence, also without a full understanding of its nature and conse-quences ("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 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 sentimental-ity, 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 sen-timental. The children are treated with a fine satiric knowledge of what children are really like; there is nothing soft, sweet, and



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Pan Gets the Hook

Tinker Bell, after all, callously attempts to tinker fsell, arter all, calibusly attempts to get her rival Wendy murdered); and warm, delicate idealization is not the way one would describe the vision of Mr. Darling, away with Peter Pan, riding to work liter-ally 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 apologia 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

lasting attachments, living from moment to moment in a shallow narcissism. WENDY: It is so 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. Well, then?

PETER: Who? WENDY: Oh dear! I suppose it is because you have so many adventure: PETER: 'Course it is.

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

PETER: Her light is growing faint, and if it goes out, that means she is dead! Her voice is so low 1 can search tell what she is saying. She says — she thinks she could get well again it children believed in fairnet (I be rises and throws out fise arms he knows not to whom, perhaps to the boys and get for of whom he in our control of the control of th This is actually a good deal less sentimen-tal than the death of Cordelia!

In addition, Peter Pan has some impor-tant things to say (or, rather, to show) about the relationship between imagina-tion and reality, both in the theater and in tion 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 domesti-cated in the Darling household (real), the line of demarcation between the two worlds has been so blurred that our con-ventional certainty about which is which has undergone a little internal earthquake 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 theat-

obvious to you man it is nothing but mea-ter," and such estraiging devices as the tradition of having one actor double Mr. Darling and Captain Hook, or that of cast-ing Peter Pan with an actress. Through the juxtaposition and irrational blending of the imaginary and the real, and

the insistence on the elements of playthe insistence of 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 at titude, which Pirandello's theater, with its intellectualization, preachiness, and mel-odrama, 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. Pirandel-lo'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 be-longs 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 in-evitable way of nature. But Peter, who never lived except in the minds of his auther and his audiences, embodies the inal-terable truth of a wish-fulfillment fantasy. The intersection of this reality and this

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 — search of a six period to the property of the property of the peter o 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 soci ety lady; and Peter Pan himself, grown to middle age, disillusioned, and exiled from his isle of adventure because, since chi-dren have 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 playful-ness and imaginativeness, regretting the way their lives have become reality-oriented, literal minded, and hence 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. Stow this gab. What in fact does the purportedly giorious blackstien of their supressed insenting the liberation of their suppressed imaginative forces consist of? Mr. Darling has been

Here we have true sentimentality: a sticky nostalgia for the happy, poetic, ir-responsible fancies of childhood (which is how Mr. Rabb misunderstands the content 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 indusing infantife from our true selves by indulging infantile fan-tasies, 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-

going around dressed up in a pirate cos-tunie; 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 t!

cally callow notion about it - that death is can't can't moon about it—in at death is nothing more than an awfully big adven-ture—is dreamily enacted by the aged Mr. Darling, who, dolled up as though for a children's masquerade, enters the adven-"are kingdom of death by waiking 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 and 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

ophy, "Clap Your Hands is notably defi-cient in imagination of all kinds — which is perhaps what one would expect from an author who thinks of imagination as sim-

ive indicated, a pitiable lack of creativity in conceiving what a really free, joyouimaginative life would be like for modern chat about women's liberation, as banal as it is superfluous, Mr. Rabb cannot come this supermous, Mr. Rano 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 from phrase, of the Shavian sort, is overwhelmed by oceans of cliche, 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 (such as 3. st. 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

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

ination - the imagination that can create nurse-dogs, flying children, poisoned fairies, murderous doodle-doos, 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 au-The only memorable theatrical moment of this play is the sudden blast of steam from the stuffed crocodile Mr. Darling has oh 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 east in the Old Globe production —

G. Wood as the extravagant, sentimental Mr. Darling, Patricia Conolly as the sophisticated, sentimental Wendy, and

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 actor enutations. As his own director, Mr. Rabb matches the cliche-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 found in all the rest of the production. How delightful it would be to see what these accomplished artists — as well as the ex-cellent actors — could do with the real Peter Pan, a play that deserves their taler as this feeble takeoff of it certainly does

Do you believe in Ellis Rabb as a play wright? 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 deristve 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 norther 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 parodist as well, making the latter's contribution no longer necessary or possible. Henry James presents this prob-lem for some. For others, or perhaps for some of the same, Hemingway does. In

Bresson and John Ford do. And to stop bresson and John Fortu do. And to stop beating around distant bushes, screenwrit-er and playwright Harold Pinter does it too, at least for me. That's another way of saying that I have grown less and best in-clined to look and see what, if anything, lies beneath the unmistakable surface of a Harold Pinter script. An important differ-ence 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 in-tended. And it needn't be seen as deviously double-edged when I state that I got my full complement of Pinteresque chuck-les 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 back-wards 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 with-drawing through the door hind-first. I had known that much, but I had not known 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 apprehen. which I admit I had been a little apprehen-sive about, is completely thwarted by means of superimposed titles which run, if I remember them correctly. "Two years carlier," "One year earlier," "Two two years carlier," "Two

these are what say the murrups' going.

That not present the murrups' going.

That not present to know atom than I did
in order to dau' gone critic' swenterifor,
that this reverse drder is like retendy. In
society, helpide the anyacempro of the
secietic, not their restriction to the montenning
much like memory as I have known it,
title first-hand or via Alain Restain's either first-hand or via Alain Resnais's movies. It is, on the contrary, a deliber-ately 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 twofold: to diminish any sense of suspense or other sort of emotional involvement, and to substitute a finger-wagging conde-scension in its place. These two intertwined strands - the uninvolvement and the con descension — are carried through as well — and perhaps I should say "as usual" — in that distinctive Pinter patois spoken by

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 good- vasit over such well-trod ground as I the "economy." the "precision," the "passes," and the "poetry" of with nothing to toss back. It's no hardship. however, when one such snowball is used 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 sample snowball, such as the one packed together around the word "knew". "It thought you knew." "Knew what?" "That I knew. That I've known for years. I thought you knew that." "You thought [knew?"." She knew that." "You thought I knew?" said you didn't; but I didn't believe that Anyway I think I thought you knew.") The task seems to be somehow to conserve





Mother's Day



CONTINENTAL JEWELERS





as it will go, to limit the vocabulary of the script to the Hundred Most Commonly Used Words in the English Language, to put Roget's out of business. An occasional uncommon (and unrepeated) word like 'eleaned'' - as in "I never gleaned: I never suspected" — or like "Hoovering"
— as in "It [the apartment floor] needs
Hoovering" — makes a big splash.

Despite the gamelike 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 one, and they never exercise the optio 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 tools for cutting them down to 3r below, size. But if it helps underscore that conde-scension which is built in to the construc-tion of the piece, this style, here and al-most everywhere in Pinter, tends to erode most 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 dimen-sional human beings. It gives them instead a dehumanized automaton quality that has been a staple of humor since the heyday of Mack Sennet.

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 extraordi-nary 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 viewr 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 ob-tain 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 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 down to the large quantities of spleen 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

A presence we might also tend to miss is a director as congenial and complementary to Pinter as Joseph Losey (see, especially, Accident). Who we have instead is David Jones, a veteran of stage and television but a novice to movies. And in view of the penned-in staginess of the action (where minor technical gaffes 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 Betrayal, for all its implications about the inconstancy of love, feels strangely lightweight. That is its attraction. That is also

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 sites with fifty-piece or-chestral accompaniment, it is difficult to recapture that feeling when the movie firecapture that feeling when the move fi-nally 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 wearying if performed live.) I would grant, however, that none of the arguably grain, nowever, that note of the arguably better movies of the day would have pre-sented quite so suitable a reclamation pro-cet for an impresario with as grandiose designs as Francis Ford Coppola. The swinging, waltzing, jiggling cameras, the dizzying panning shots, the split-screens, the superimpositions, the variegated tints, the machine-gun montage in the contem porary 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 neighbor ing images are actually tinted red, white and blue, respectively, at one point) but technically shaky forerunner of Cinerama. The narrative is another matter, not

nearly so interesting in any respect, indeed sabotaged by some of the wormiest con-ventions of screen biography: overglorifi-cation 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 indigestibly corny one as the birth of 'La Marseillaise,' with sunlight stream-ing through the window and teardrops ing 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. would reduce the movie to a more easily bearable two hours. The whole thing might be borne more easily, as is, if it could be viewed (and if Kevin Brownlow could be saluted for his laborious reconstruction of it) in a spirit of sober scholarship, rather than one of delirious celebration.





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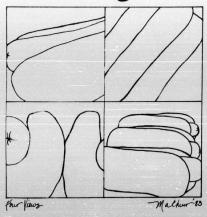




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The Chicago Blitz



ELEANOR WIDMER

The Restaurant: Sluggo's La Jolla The Location: 6980 La Jolla Boulevard

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My grandmother always prided herself on the fact that she had taught me to peron the fact that she had taught me to per-ceive people offen glance, or at a glance. The moment Aunt Bertha barreled into my nouse I saw, offen 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 dis-tracted. She would begin a sentence only to, break off in midsboushy whereupon. tracted. 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

one dear to her heart.

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

For the first several blocks I followed without outside blocks with the step without the step with the step

For the first several blocks I followed without question, though the direction in which she led me was a puzzle. We more 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 Sociada. 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, outragous, irrepressible, and a widow for almost a decade. I allowed myself a moment of sentimentality.

inent 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 Type of Food: Hot dogs, hamburgers, steak sandwiches, Italian beef Price Range: \$1.29 to \$4.99 Hours: Open daily, Sunday through Thursday, 11:00 a.m. to 9:00 p.m.;

hers. As the light changed, she not only guided me across the street clutching my hand, but the pressure on my fingers in-creased as we reached the other side. Suddenly she was panting, 'Here, here. In-

I hardly recognized the changes on the thardly recognized the changes on the street that held 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

"Remember when we went to see the "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 were 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 of dawn and death and poverty, there stood a throng of suntannot teen-agers. 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.

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 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 walk, and after a minute she relented and we took a table on the other side of the

"I've already had dinner," she trilled, "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 imag-ine, you and I together at Sluggo's in La Jolla''

Jolia"

She pushed the long, narrow, yellow menu forward. "Just now I had a hot dog, a kirt steak. a Bigabeef sandwich, and a pure beef Polish sausage with gribhires. Of course, I can't eat too much rifer that: I'll only help you out a little." Then she cordered the identical meal over again, the whole time yoo-hooing to Mister Stuggo and waving and blushing frantically.

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

Frankcheezy — a charbroiled hot dog, with melted cheese, bacon and sliced to-matoes (\$2.79). I then proceeded to a Chicago skirt steak served Rumanian style, with mushrooms, onions, and bell peppers, served on a French bread which is famous in Chicago and known as Gon-nella. This was followed by the Bigabeef Italian sandwich (\$2.99), and at the very point that I thought I was going into car-diac 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 com-bine 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 accu-

rately, 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 excel-lent quality, the cheese and bacon are tasty but superfluous. If, however, you orde the Alderman Frankcheezy, it's a meal in

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 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 (33.99). One of my flavorites was the Bigabeef sandwich, which may not appeal to everyone. The beef is sliced very thin and it well done—inst as in my childhould.

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

My Italian-style Bacci burger was

rooms, melted cheese, and tomatoes as toppings. The beef is of very high quality. Next to list, 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. 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 superly. 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 did. After a while Sluggo came over to our table. He was beaming. "Itsued 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 pleasaure. La Jolla will never be the same."



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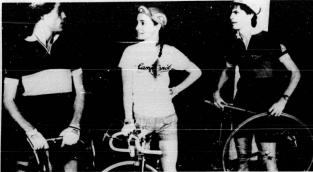
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Bicycles Built For Three



Kevin Wade's Key Exchange, which opened last Thursday night at the Bowery Theatre, is a filly little drams. Set near the bicycle paths in Central Park, the seriosunday sduring 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 Eightles, in which the "great expectationss" of romance vie with low waged as a calculus of

advances and retreats (with each move jotted down on an invisible scorecard). The play mices no grandinos claims about life or love. Instead, if tocues on three fairly common people, two men and a woman, who relieve the pressures of their cracers by cycling in the park. And though they aren't intended to represent anything beyond their individual concerns, the portion processes of the pressure of the pressure of the nonetheless have a ring of truth about life in our liberated — yet romantically cautious — times.

tious — 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 unsent though believable character — was a "celebration" of heir relationship. Proud of the "responsibility" of his decision. Michael depicts his new status as a caring, reciprocated melding of his and his wife- unterests. What important to her is equall, so to him, he says, and thus their honeymen was post weekends as a dancer. This statement prompts the carefree Phillip, with

scorecard in hand, no exclaim "she owes you one." By contrast, Phillip prefers the "usual thing" with Lisa ("sleeping with her, dinner a couple times a week, perties, maybe a movie")— a casual relation that. Phillip boasts, si like having his cake and his cuprake too. And Lisa, a 'so that their "open" arrangement of the last four months is fine with her, as is their seeing other people.

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 pensure to unliberate his test and the present of the properties of the state of the properties of the prope

the second Sunday of the play, Liss regat the two men to some take-out Chinese food. Phillip rankles at his meal apply beef with cashews — and in a mild huff announces he is going to buy a ham sandwich. Quick to spot a rift. Liss 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," the tells Phillip, waver of a penistent pattern, "Til hear about it as tome point when it will have gotten all out of proportion." It's a small item, the ham sandwich, but Ilsa knows that Or Phillip it represents an infringement on his personal etritory.— Ilse enemy takes massing at his borders, demanding a counterattack in the near future.

his borders, demanding a counterattack in the near future.

In Phillip's scheme of things, a seemingly insignificant occasion functions like a syneedoche, with a small part representing some larger — and is 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 is seem as nonchalant as possible, when she asks, Phillip for the keys to his agartment, he recoils. Unspoken but implied by the request, he says, is "that word," and his dauntiess machismo crimges at the prospect of a "commitment." Next thing he knows she "libe wanting him to meet her fasher (which is true). And them what?

knows she'll be wanting him to meet her charler (which is true). And fine what? In the play, Michael provides a partial answer to this guestion. He is tender, sensitive, and vulnerable — value terms of the answer to this guestion. He is tender, sensitive, and vulnerable — value terms of the control of the

Ike this play. I like its simple, unclutcred, 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 Kevih Wach 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 with to save her
hearing her mother with the her
hearing her
her mother with the her
her mother wi

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

I also liked the Bowery Theatre's fine

I also liked the Bowery Theatre's fine production of Key Exchange. Aided by Arthur Henderson's minimalist set—a Arthur Henderson's minimalist set—a Branch at Invasion of Central Part Illuminated States of States of Central Part Illuminated States of Central Part Illuminated Part Illumina

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 east, whose cyclings about the stage metaphorically reflect a similar pattern in the lives of their characters, is sold, for the most part. Jim Hansen, who plays blichael, is the least effective, sold, so the most part. Jim Hansen, who plays blichael, is the least effective, sen's characterization lacks forces, and he tends to read this 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 megajerk. But Martin rescues his character from its stereotype by infusing it with humca and the glimmer of deeper awarenesses, both of which came Phillip which humca and the glimmer of deeper awarenesses, both of which came Phillip which humca and the glimmer of deeper awarenesses, both of which came Phillip which humca and the glimmer of deeper awarenesses, both of which came Phillip was 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 gen of a play is all about. I recommend it, and the Bow-

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etters

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 ved too-high wages The truth is FedMart is still in 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 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

On the other hand, the FedMart nonunion and didn't pay union-scale wages lost money for FedMart from the day they took over Globe stores. These nonunio ores caused such a financial drai on FedMart they were closed in the

The standard of living and the 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 fassists and communists, who do all in their power to destroy them. Poland today, Steimany under Hitler, and haters - the greedy and the

always has been, to help bring about the healthiest. best-educated, most creative and possible for human beings to achieve. Our record shows we UFCW Local 1222 AFL-CIO

Classified Jeremiad Donald Gillmor's April 21 letter is not only factually wrong, but

for the demise of FedMart. The San Diego branch of the chain was financially viable and it was into Arizona and Texas and ruined the company. And the entire nanner in which the changeover manner in which the changeover took place was designed to grease the sale to Target by legally breaking the union and robbing the workers for petty cash profits. Ruthless capitalism is what it's

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 Off the Cuff

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 thei

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 nonunion. It

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!

was one person against

own destiny. It's probably because I want to be able to

hiring the 3000 ex-FedMart (unionzed) people; they punish new employees and withhold jobs from old ones. Gillmor' Jeremiad against unions extends beyond the local scene to attack them for "pricing products out of many markets" on a broader scale (nationwide). What scenes to have escaped Gillmor's. 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 ha 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 Rose Monique Talkington Nutrition Consultant

Ud have to say Fred Astaire

I've been dancing for ten years. He makes it all look so easy.

Uve always admired his grace

hard and didn't become that well known until he was older

in age - his late thirties. He

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 Swing Time 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

s double wings so well. His

and the fact that he worked

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The sportscaster Ted Leitner

comes to mind. I think you saw a change of channels in my eyes for a minute. He doesn't think that auto drivers are athletes. That's why I had that to take in an auto race. Otherwise, I really respect him. He uses sports as his mode of communication – 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 Leitner'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



Gary Tolle Pool Cleaning Business La Mesa

I've always admired mmers. John Bonham is . 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 wa 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

Don't miss this ribbon cutting!

Gael Bergstedt Vitamin Department

There are two people I

There are two people! 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

about him, but I do know that his songs affected millions of

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

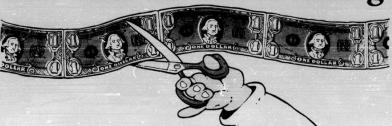
emotion comes through even though she's interpreting other people's songs. I love "The Moon Is a Harsh Mistress."

She's sweet, she doesn't seem

conceited, and she actually seems like a nice person.

people, including me. It's

don't really know that much



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Rescheduled

Thursday, May 5 · 8:00 p.m. Sports Arena

SCANDAL

Tickets 12.75, 10.75, on sale at Arena Box Office, Nact Jaci, 's, First We, Id Travel, Second Sole, 32nd Street Naval Station, Call 224-4176 for

Section 2

Events, Theater, Music, Film

Castled

"The one you really should talk to is 'Swede' Throneson," said the reporter from the Del Mar Surfcomber. "He is the Mar Surfcomber. "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 Throneson. "It was originally called Sonar 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



buildings in Del Mar than

"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 1900s by the South Coast

turtleneck sweater; long twenty-button Edwardian suede gloves; a large, curved-feather ostrich plume fan; and a narrow-brimmed gaucho hat in

black patent leather.
Formal wear will undergo a revolution with an emphasis on "being formal in 1400 (A. D. or a formal ball will wear a high-waisted velvet kirtle in the manner of a wealthy, late-medieval Flemish

black patent leather

as a middle-class community and Carlsbad as a lower-class

architect Richard Requia to create their caste on two acres of land high in the hills above Del Mar. Requia is best known in San Diego for designing many of the buildings in Balboa Tark, including the Municipal Cymnasium and the Sponish Village. Requia traveled to Cymnasium and the Sponish Village. Requia traveled to Shought back not only aleas but also stained glass, doors, rallings and other pieces for the Handings' own castle in Del Mar. It rook almost a year and a half and 150,000 dollars to build the eight-thousand-square-foot. the eight-thousand-square-foot mansion, which has five bedrooms, five bathrooms, five fireplaces and a three-story (continued on page 7, col. 4)



Der Fervor

For a moment, out of the chaos of post-World War I Germany, a flame of hope and idealism burned intensely. This idealism hurned interact, "This new optimism was fed by the ardor of certain writtens 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-twentries these artists dedicated themselves to politically migrate works buying politically migrate works froying politically migrate works froying the when they finally looked up from their work and realized what was happening ourside their studies. 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 ies licitlescensors.

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, Cerman Expressionics Prints." War — Revolution — Weimar, German Expressionist Firitis, Drawings, Posters and Periodicals from the Robert Gore Rifkind Foundation." Dr. Ida Rigby, associate professor of art bustory at 208U and a board member of the Rifkind exhibition, which includes works from some of the best-known artists of the

best-known artists of the Expressionist movement (Rache Kollwirz, George Groz, Otto Dis) and others liest 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 Expressionism as an Expressionism as an Expressionism as an Expressionism to a storm of social change in Germany— From a period of rapid industrialization under the (continued on page 9, etc. 1). (continued on page 9, col. 3)

Shopping For Clothes

Here is a report on my recent Here is a report on my recent trip to Paris for the shows 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 styles, for what is in this year is what Yees Saint-Laurent has wittily called "the straight and by "G."

"historical mishmash" ("le muchemāche historique"). A typical example is a so man's outfit for tennis or boating: a Tudor doublet in

macramé surcoat forming a stiffened stomacher at the front outlined in white sable; along with a second-empire flat-brimmed velvet hat with hat-formmed velvet hat with bird wings and cherries on rt; rattan sandals; and — most daring of all — a man's perruque a crinière, or full-bottomed powdered wig, from the era of Louis XV. The most elegant formal wedding artire for the fashion-conscious man will be a fashion-conscious man will be a tight-waisted Minoan loincloth late-medieval Fiemsh bourg-ose; a volumint Scotland in vellors or purple word and in vellors or purple word and cloth-of-gold hanging in heavy folds: lone silk streamers or tippers on the sleeves trailing to the ground; and a sideless made in the ground; and a sideless made in the sound and the sound an



READER'S GUIDE

Contributions to RE-ADER EVENTS must be received by mail no later than the Friday preceding the Thirsday issue in order to be considered for publication. Please do not phone. The Eventy Editor not phone. The Events Editor reserves the right to elicit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of schere it is to be held, and a

Grand

Opening

Saturday, April 30

Celebration

acrobics

Film.

An Evening With Frank Capra, 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 Capraphic Arts in Balbox Part and will be hold Thursday, April 28, 730 p.m. (backstage reception 6:30 p.m.). Spreckels Theater, 121 Broaxdway, domiton.

etcetera

Hot air balloon (weather permitting)
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 One day special sale on custom designed dancewear by En L'Air Productions

920 Grand Ave., Pacific Beach 270-1344 Linda Sundstrom's Aerobics Etcetera

Political Film Series sponsored by the Committee for World Democ-rey continues with Xola, a 1974 Senegalese film satirating modern Africa (substried in English), and The Discandel Poople, a documen-tary examination of Soath African aparthesid, Friday, April 29, 7 pm, room 2722, undergradiotes series bartiding, (UCSD, Free 452-223).

"Mildred Pierce," man example of art predicting life, June Crawfood plays a successful businesswoman sockewide by her ungrateful daugh-ter (Ann Blyth) in Michael Cartic's 1945. film that will be shown Thursday, April 28, 7-30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla-454-3541.

"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-

Tickets to **Durk Pearson's** 6 hr. mini-clinic n. May 21, 2-8 p.m -\$10⁰⁰

Shelter Island Nutrition

shown as part of the "Emerging Woman" film series, Tuesday, May 1, 115 p.m., room C-7, Mira-Costa College, One Barnard Drive, Oceanside, 757-2121.

"Angel and the Badman," quintes-sential John Wayne — he stars as a rough frontiersman made more human by the love of a good woman (Gail Russel) in this 1947 release that will be shown Tiesday, May 3, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, 455 4187.

"Le Mouton a Cinq Pattes," Fer "Le Mouton a Cinq Pattes," ren-mande Japas five different roles in this French comedy subtified in English, which will be shown Wednesday, May 4, 7 p.m., San Dego Ciry College theater, Four-menth and C streets, downtown, 130,2562.

State of Siege," Costa-Gavras urred much political hoopla with is 1973 filmabour U.S. advisors in suth America based on a tru Swith America based on a true kidnapping incident; it stars Yves Montand and will be shown Wednesday, May 4, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

"The Legend of Sleepy Hollow," Bing Crosby narrates Doney's pro-duction of the classic Washingon trying tale, which will be shown with Disney's Phillip and the White Colt, Thursday, May 5, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Dance

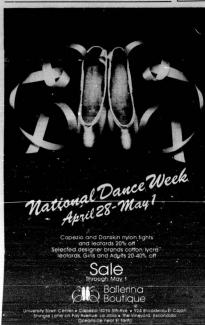
grapher's Ensemble, Friday, April 29, 8 p.m., studio-theater, wom-en's gym, SDSU, 265-6821.

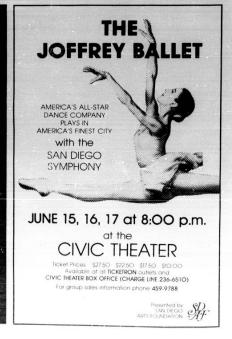
Dance Concert, the De Young Dance Theatre will perform Satur-Dance Theatre will perform Satur-day, April 30, 8 p.m., Westminster Presbyterian Church, 3598 Talbot Street, Point Loma. Reservations: 223-3193 or 223-1585.

"Free Form Delight," dance to a variety of music the first, third, and fifth Saturdays of each month, 8 p.m., Peninsula Dance Arts, 2195 Chatsworth, Ocean Beach, 273-2461.

"Collage," a concert of improvisa-tional dance will be performed Sunday, May 1, 8 p.m., Interval Foundation, 3255 Fifth Avenue, downtown, 239-1713.

San Diego Folk Festival continue-cath for days of performances and workshops. Sam Hinton and Reveloval Ro. Ciston will be feat performances and performances of the pm., room R210, Mandeville Cen-ter, Johnny Wilker, Redmod O'Connell, and the like of Sixe pm., Mandeville Auditorium, Julia and Wale Ma, eer and Pasty Montana or featured Saturday, Montana featured Saturday, Montana featured Saturday, Anditorium, Sam Hinton will host a free children's concert on the lawn contineat of Mandeville cen-the finale will be ascred music and gaspel concert by the San Dego Superior Seciety with the Main-ren Campus quad. and capping outdoor performance by local and pused arrises as part of UCSDY day-low. Montan. San Diego Folk Festival contin long open house celebration, Sun day, May 1, 10 a.m., at variou locations on campus, 286-9118.





TO LOCAL EVENTS

Choral Concert, the UCLA Men's Glee Club will perform selections from their repertorse of traditional from their repervoire of traditional and contemporary sacred, secular, folk, and popular music. Thursday, Appl 28, 8 pm., Westminster Presserved Common Pres

Symphony Concert, Thomas Michalak will conduct the San Deep Symphony in a program that features Dorack's Symphony No. 5 and Tehatovsky's Violin Con-certo, Miriam Fried, soliosit, Thursday, April 29. 8 p.m., Civic Thomas, April 29. 8 p.m., Civic Thomas, 200 Schreet, dominion 10, 8 p.m., East Casarty Feform-ing Arts Center, 210 East Main Street, El Cajon, 440-2277.

Street, El Cajon, 440-2177.
Young People's Concerts,
Matthew Garbatt will conduct the
San Diego Symphony O'Cheterst in
a program of pictures in sound including except from Patient and
the Saint-Saint Selfo Concerto
performed by lifteen-year-old
Mario Ramirez, Friday, April 29,
11:30 am., and Tribay, May 6, 10
and 11:30 am., Cost Theorier, 202
and Saintly, April 30, 10 and
11:30 am., East County Performing
Arts Criter, 1:10 East Main
g Arts Criter, 1:10 East Main
g Arts Criter, 1:10 East Main II:30 a.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277 or 239-9726.

p.m., German American Society clubhouse, 1017 South Mollison, El Cajon, 442-6637.

Flute and Piano Recital, Rosalind Roberts and RoseMaria Scorgaro will perform music by Mozart, Poulene, and others, Friday, April 29, 8p.m., La Jolla Congregational Church, 1216 Cave, La Jolla, 459-5045.

Chamber Concert featuring Southern California violinust Stuart Cann, veolust Heischro Obyama, cellust Ronald Leonard, ing works including Bachs, "Inven-tion for Three Voices" and Brahms, Pano Quarter in G Minor, Opus 25, will be held Friday, April 29, 8 pm. La Jolla Museum of Contem-porary of the Contemporary Contemporary of the Contemporary

Classical Guitar Recital, Rebecca Roberts will play flamenco, Renais-sance, and baroque works, Friday, April 29, 7309 p.m., Habitat Book Shop, 4711 Third Avenue, La Mesa. 697-7922.

Human Rights and Understand-ing is the theme of a concert by the all-women group Sabia, part of CWSS's Women's Festival of the Arts, Friday, April 29, 8 p.m., Casa Real, Artec Center, SDSU. 233.8984.

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

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

10:30 a.m., down Eighth Street from J to B Avenue, down B to Twelfth, National City, Free. 474-5400. Olde English Madrigal Dinner, a

Olde English Madrigal Dinner, a banquet featuring costimued sing-ers, jugglers, minstrels and other entertainers will be held Friday, April 29 and Saturday, April 30, 7 p.m., Point Loma College dining commons, 390c Lomaland Drive, Point Loma. 222-6474 x344.

Choral Concert, the San Diego Master Chorale directed by Charles Ketcham will perform J.S. Bach's B Minor Mass, Sunday, May 1, 4 p.m., Civic Theatre, 202 C Street, downtown. 236-6510 or 234-7464.

downtown: 28-60310 or 14-7694. Bagpipe and Organ Concert, they lawed for the queen, now they? Day for one the Hussor of Social Bagpipe Band with pipe organ a companion of the Social Management of

International Band Concert, Ja-pan's Musshino Music Academy Band will perform a program of in-ternational music Monday, May 2, 7 p.m., Aztec Center, SDSU, 265-5204.

New Music Performance, Atomicade will present an evening of music including Carlo Landini's "A Long Journey," a piece for three percussionists; and Terrell Chafin's 'Erostica II," computer musical and synthesized vocal sounds, Tuesday, May 3, 8 pm., Mandeville Recital Hall, UCSD, 452-3229.

Keyboard Festival, San Diego or-

hadrard in the last program of the series on the history of keylscard instruments, Wednesday, May 4, 11 a.m., Palomar College perform-ance lab, 1940 West Mission Road, San Marcos, 744-1150 x2316.

Fertivals of the New Arts con-tinues with "Short Subjects." dances by Low Blanchedurg Last interpret the process of examining new ideas. Health, April 28," Ad-gram of film, synthesized voice, and drama beaded voice, and drama beaded on Intarases show Africa, Saturday, April 30, and the New Deal? availing from the work of Carch author Milar Kund-erta combined with vasual effects and mosic performed by Nancy port, Stella 82; English Accused-downtown, 215-8466.

downtown. 23:5-360.

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

Stamp Meet, serious collectors, hobbysts, and the currous can stick together for two days of trading, auctions, and displays sponsored by the San Diege Philatelic Council, Saturday, April 30 and Sunday, May 1, 9 a.m., La Mesa Women's Club, 5220 Wilson Street, La Mesa 298-5830 or 424-7184.

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

hured at a fair to benefit the Indian Ministry of San Diego, Saturday, April 30, 3 p.m., Wesley United Methodist Church, 5380 El Cajon Boulevard, East San Diego, 582-5303.

Bird Walks, a series of guided walks in the area of Cabrillo National Monumert will be held Saturday, April 30, 9,30 a.m., monument Visitors' Center parking lot, Catalina Boulevard, Point Loma. Free. Reservations. 293-5450.

Balboa Park Management Plan, the Balboa Park Committee's da-grams for proposed land uses, access routes, and park development will be on display for public inspection and comment through April 30, meeting room, Pactic Beach Li-brary, 4:060 Ingraham Street, Pacific Beach, 273-9581.

Quail Gardens Spring Bazaar sourmet foods, home and garder plants and trees will be sold to ben efit the gardens, Sunday, May 1 10 a.m., Ecke Building, 230 Quai

Art and Flowers, three days of workshops from landscape lectures to ikebana demonstrations, with local florats 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

JOSEPH CHILTON PEARCE



author of The Crack in the Cosmic Egg, Magical Child, and The Bond of Power. MEDITATION & HUMAN DEVELOPMENT

296-7204

SINGLES 25-38

THIRD ANNIVERSARY PARTY

HOLIDAY INN

Saturday, April 30, 8:30-midnight Further information 457-4227



FREE INTRODUCTORY LECTURES

Tickets

A night with Durk Pearson

Mr. Pearson will be the only speaker.

Open ended question & answer period after the presentation.

Find out

Durk Pearson speaks

Scientist, TV talk show celebrity and author of the runaway best seller "Life Extension".

Thursday, May 12, 7:30pm Al Bahr Temple

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BONITA, NAT'I. CITY,

VITAMIN STORES

READER'S GUIDE

1983 San Diego Sodybuilding Championships, there will be four divisions of the well muscled men, women, teets, and a pair-trivial tional, with some guess flexing by Samir Bannout, contender to 1983 Mr. Olimpa, Saturday, April 30, 630 p.m. (pseudoing at 11 a.m.). Fox Theatre, 720 B Street, downtown, 722 7486 or 233,633].

Red Black Game, SDSUs resorball ream will play their traditional game against an alumni team couched this year by Bill Kolonder. Saturday, April 30, 730 p.m. Bike Ride, American Youth Hos

Padre Baseball, the Pads finally get to impack their bigs as they start a tharteen game home stand with three against St. Lous, Ties day, May Vand Wedmesday, May 4, 1-25 p.m., and Thusday, May 5, 1-25 p.m., San Diego Stadium, 283-4494

"National Bike-to-Work Day,"

"The Fortune Cookie," Walter Marthan won an Ocar for his part as a slick lawer out to fleece an insurance company with chent

em., and Sonday, May 1, 1034 em., KCSL Channel 10.

"1941," John Belishi, Pan Ac Listure Andrew Comments of the Comments of the State of t

"A Woman Called Golda," Ingrid Bergman's Emmy Award winning performance, and her last, details the life of Golds Meir and will be broadcast in two parts, Monday, May 2 and Tuesslay, May 3, 9 p.m., XETV, Channel 6.

"The Rorbko Conspiracy," Amer-scan Playhouse will dramatize the true events of the international art scandal that followed the suicide of American painter Mark Rothko ii 1970, Tuesday, May 3, 9 p.m., re peating Thursday, May 5, 1 p.m. KPBS, Channel 15.

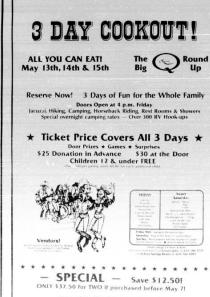


COMEDY & **JUGGLING**





CLAIREMONT SOUARE



TO LOCAL EVENTS

Lectures

ring and Summer Night Sky I be diagrammed, identified, or diagrammed, identified, and discussed by astronomer Ion Olson, Thursday, April 28, 7 to, Southwestern College, 900 Oray Lakes Road, Chula Vista, 421-1180.

Spiritual Development will be the topic of two presentations by Joseph Chilton Pearce, author of April 28, 7, 30 p.m., 4 riss Methodist Church, 157 Lado de Lona, Vota, (245 6597); and two day long sentrars, Saunday, April 30 and Sunday, May L. 9 a.m., University for Humanistic Studies, 2445 San Diego Avenue, Old Town, 296 7204

Catch A Rising Star West

Talent Auditions

FOR NIGHTLY SHOWCASE

At McDini's, Downtown

Actors • Dancers • Singers • Mimes • Comics

Musicians • Magicians • Jugglers . . .

Contact: Mike B. • McDini's, Downtown

Win ... Trip for two to Cabo San Lucas!

Soviet-American Relations will be the topic of a lecture by Russian vice consul Germany German, Thursday, April 28, 8 p.m., room

Poetry Reading, past performer Rick Masten will present his pastno, songs, and stories, Fullo-April 79, 730 pm. Paloosar Col-lege theater, 1440 West Mission Road, San Marcos 744-1156 or 744-1150 x2405.

"Poet-Thon," a local poets' marathon — they'll read their works straight through 'til dawn. Saturday, April 30, 7 p.m., Mul-

Poetry Reading, trace visiting poets will road from their works. [46, 1882] 456, 1882. [47, 1882] 456, 1882. [48, 1882] 456, 1882. [48, 1882] 456, 1882. [48, 1882] 456, 1882. [48, 1882] 456, 1882. [48, 1882] 456, 1882, 1882. [48, 1882] 456, 1882, 1882. [48, 1882] 456, 1882, 1882. [48, 1882] 456, 1882, 1882. [48, 1882] 456, 1882, 1882. [48, 1882] 456, 1882, 1882. [48, 1882] 456, 1882, 1882. [48, 1882] 456, 1882, 1882. [48, 1882] 456, 1882, 1

Mothering will be the subject of an open positry reading fasted by from Lindgren. Monday. May 2, 730 p.m. 13.C. Wills Books, 7527 La Jollas Boolevard. La Jolla 456 1863.

*** SPEND THE NIGHT WITH THE STARS OF THE SAN DIEGO CHARGERS

Wednesday, May 4th, 7,00 p.m. See the '83 Charger Highlight film "Team of the 80's And Rolf Benirschke in "Second Chance" Meet Charger players.

ERIC SIEVERS · KELLEN WINSLOW DOUG WILKERSON · HANK BAUER RUSS WASHINGTON · DREW GISSINGER

JIM LASLAVIC - Green Bay Packers

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SAN DIEGO SPORTS MEDICINE CENTER

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Health Spectrum Labs Present: (the latest facts) In Layman's Terms

Six hour mini-clinic with world famous scientists **DURK PEARSON and SANDY SHAW and a** panel of local nutrition-oriented medical doctors



They will present a comprehensive look at optimum health, healing, life extension and how we may proport

Both Dark and Sandy have planned this to be the most updated and informative

Life Extension Williams

This is the distinctive reasonable model, which the wheeling the current and much development. New hope for herpes, ALDS, and once strikes. Sandy Shaw will fall on the different nutritional needs of women and the most curval times it applies. There will be a highly pertinent question and answer session from the audience. There will be a highly personal screened for important questions.

ATTENDEES MAY WIN.

ATTENDEES MAY WIN.

ATTENDERSMAN WIN

A personally inscribed and autographed book of "Life Extension" and an 8x10color photo of the winner with Durk and Sandy.

Free clinical tests by medical doctors that include total physical history and basic

lab reports with free follow-up for diagnosis and prognosis. \$100 worth of highest quality nutrient mix Pearson and Shaw formulated. Free evidencial tests.

Pears in and Shaw will discuss their latest finding to

Come this Sunday, May 1 at 2 pm

Save \$3.00 295-0561

READER'S GUIDE

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 Groz,

One Dix and others between 1918 and 1921, and and open privates. April 29 with a reception at 7 par. and contrame through June 11. University Gallery, SPSU (265-4941), in conjunction with film "The Cabrier of Dr. Caligari" will be shown Wednesday, May 4 and Tuesday, May (1, pm., com 312, art building, SPSU; Ida Rgby, organize of the exhibit, will present a lecture on the humanism or Kaethe Kolture.

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

Recent Abstract Paintings by Robert Baumann, Martha Chris-man, and Josep Torroella will be on view through April 30, Art El Cor-tez, 720 Ash Street, downtown. 234-8500.

SECOND SOLE

exhibition featuring nine San Duga artist, including Particis Clapp, Sandra Berlin, Judith Nicolaidis, Erik Gronborg, and Rom Carlson, will be on view through April 30, Gallery Eight, 7404 Girard Avenue, La Jolla-454-9781.

Paintings by New York artist Satish Joshi will be on view through April 30, Cygnus Gallery, 656½ Ninth Avenue, downtown. 234-0846.

"American Watercolors: Selec-tions from the Permanent Collec-tion," an exhibition of twenty-eight watercolors by American masters, will be on view through May I, San Diego Museum of Art, Balboa Park. 232-7931. Serigraphs and Embossed Etchings are among the works of French artist Lebadang to be exhibited through May 8, Circle Gallery. 2501 San Diego Avenue, Old Town. 296-2596.

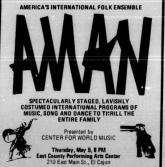
Serigraphs by Donna De Kindig will be on display through May 10. The Art Collector, 4151 Taylor Street, Old Town. 299-3232.

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

"General Relief," mixed media works by Kim Kimball will be on display through May 12, James Crumley Gallery, MiraCosta Col-lege. One Barnard Drive, Ocean-side. 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 weatbound 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 Cal-tural de la Raza, Pepper Grove, Balbos Park, 235-6135.



Admission \$10. Advance tickets 440-2277 or Center for World Music 265-4243

Saturday, April 30, 1983

THE FOX THEATRE





7:30 P.M.

Early Program including Public Events-6:00 p.m.

See Top U.S. Cyclists Compete!
Admission: \$2 Adults—Children under 12, Free.
Call 298-1570 for Further Details.

7-Eleven/Bicycling Magazine Grand Prix Saturday, May 7th—2 p.m.



grammatic paintings and drawings by David Provan will be on view through April 30, Sushi, 852 Eighth Avenue, downtown, 584-8641, 265-5954, or 235-8466. prints by contemporary Mexican artists will be on display through May 21, San Diego Print Club, 320 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: "Or-nithopters (The Devil's Condo)," "Billingsgate (A Motel)," and "Anterabbit/Bleeder (a biog-raphy)," will be on view through

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La Jolla Academy of Advertising and Art

TO LOCAL EVENTS

temporary Art, 700 Prospect Street, La Jolla, 454-3541.

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

"Arbol de la Vida: The Ceramics of Metepee," 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

459-0201

Approved the Californ Superintende of Pub Instruction

Tunisia and Morocco, Sandra Tunisia and Morocco, Sandra Haber on India and Haiti, and, Sandra Meiselas on revolution in Nicaragua, will be on display through June II, Photography Gal-lery, 7468 Girard Avenue, La Jolla-459-1800.

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

GURDJIEFF OUSPENSKY

Centre accepting students

San Diego 267-6942

"Portrait of an Atom," artist Kenneth Snelson's interpretation of atomic structure and theory presented in soulpture, graphics, and sides will be on display through July 10, Reuben H. Fleet Space Theater, Balboa Park. 238-1233.

Castled

(continued from page 1)

HAIRCUTS

HAIR

DESIGNS

226-3315

tower with a 360-degree view. The Hardings' castle reflects the Spanish architectural revival **PRECISION**

Castle was for sale with a prictag of ninety-five thousand dollars," said Ms. Goodkind. "But the person you really should talk to is Rosemary Kiefer. She once lived in the "No, I didn't actually live

which was at its peak in California in the 1920s.

"Forty-seven years later, the

Castle was for sale with a price

there," corrected Ms. Kiefer.
"Three navy officers and their
wives rented the Castle in the
early 1940s. We thought of it as
'early Metro-Goldwyn-Mayer'
since it wasn't really an

Acrylic Nails Only \$25

(reg. \$35) form, treat yourself to a full set of acrylic nails! Call now for your appointment. Ask for Frank or

Firtistic Nails

National City 267-2107 fer expires 5/12/83)

In The Best of Taste:



'Lino's salads are light delights."

Light delights.

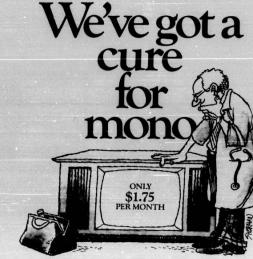
The days, was resultanteed and adapted adapted and adapted an

specialties on Lino's menu, the Confetti Salad. It was somethin to celebrate—a generous portior of tender chilled chicken tossed with linguint in a spicy paprika and olive oil dressing and showered with a confetti of

showered with a confetti of herbs, princinto and green onions. A veritable feast, for \$4.75. For lunch, the pastas, soups, sandwiches and pizza have made. Lino's a San Diego landmark— and we haven't found a better selection of salads anywhere.

Chef's Secret

To make your halan garlic bread more Italian, don't chop your garlic, purce it. Finely-slice two small garlic cloves, then spriske with sait and press with the flat edge of a wide knife until the garlic becomes mushly. Mix into is, cap so mushly. Mix into is, cap so the control of coregans, spread on bread, heat and enjoy.



STATION	OFF AIR BROADCAST FREQUENCY	FORMAT	CABLE*	STATION	DFF AIR BROADCAST FREQUENCY	FORMAT	CABLE
KSOS	(Minz) 68.3	Jazz	(Mhz) 86.7	KCR	(Mhz) 98.5	cosu	(Mhz) 98.9
KPBS	89.5	Public Affairs	88.9	KBYU	99.3	Brigham Young Uni	99.3
		Fine Arts		HBO"	Cable	Home Box Office	99.9
XTRA	91.1	Rock of the 80 s	91.7		Only		
KOWN	92 1	Adult Contemporar	y 92.5	"Nashville	Cabre	Nastville Network	100.3
KFAC	92.3	Classical	92.7		Only		
хиням	92.5	Blues Jazz	93.1	KFMB	100.7	Azult Contemporary	101.1
		Contemporary		KGB	101.5	Popular Album Roo	1019
KECR	93.3	Religious	93.7	KJEM	102.1	Beautiful Music	102.5
KESD	94.1	Classical	94.5	KSDO	102.9	Adult Contemporary	103.3
KBZT	94.9	Adult Contemporar	v 99.3	KJQY	103.7	Easy Listening	104.1
		Oides		KPBS		24 Hour Classifier	104.5
KSDT	95.7	UCSD	95.7			MVD.1983()	
KKOS	95.5	Adult Concemporar	96.3	KCBQ	105.3	Ht Country	105.1
WYXY	96.5	Adult Contemporar	96.0	KPR:	106.5	Album Oriented Roo	× 106.9
KSON		Modern Country	92.2	MTV		Music Television	
KIEM	98.1	Soft Rock	96.5		One		

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262-1122



READER'S GUIDE TO LOCAL EVENTS

autheritic castle. All the orest carpets were put away and we had very large, very impressive parties. We adored it up there. We drove up there with our dinimers on [during the war] and had dinner and danced until dawn. We played music and chandes. We tried to be so sophisticated. There was a tower with the most wonderful collection of rare books, and we

east. It was so quiet, all we could hear was the song of birds. In the morning we would eat eggs Benedict and drink champagne That was a happy, glamorous

"But, oh yes, do talk to Sam Hamill. He was Richard Requa's partner. He'll be able to give you some firsthend information."

Hamill. "When Gill left San Diego and went to Ca. isbad and Oceanside, Requa, Herbert L. Jackson, and Frank Mead, two other draftsmen in the same office, formed a new office, formed a new partnership. Requa considered the Castle a challenging piece," Hamill said. "He tried to design a castle like a castle in Spain.

added. "I think one of the former tenants was the fellow who wrote 'Raindrops Keep Falling on my Head." The landmark "Del Mar Castle" is this year's featured residence for the tenth old time

residence for the tenth anniversary of the Designers SF-owcase, "Past to Present at the Del Mar Castle," a joint effort by the San Diego Historical Society and the San Diego Chapter of the American Society of Interior Designers. Society of Interior Designers. Each room in the privately owned, palatial estate has been made over and completely furnished by individual interior furnished by individual interior designers. The current owners, the Sandor Shapery family, have been living elsewhere while their castle was being transformed; and it will be open to the public between May I and May 22. Hours are: Tuesday, Wednesday, and Thursday 10:00 Wednesday, and Thursday 10x0 a.m. until 9 p.m.; weekends from noon until 5x00 p.m. Parking is not available at the Castle itself, but shuttles (at no additional charge) will tun continuously from a marked lot at the Del Mar Fairgrounds.

huge plate-glass window — that would make a rather

ndefensible castle," Hamill

added. "I think one of the

webert, gold retocade, silke, and jeweb. And it is not expected that such terms us it is not expected that such terms us there farmingales. Etruscan togas, and embroidered codpieces will be available at the May Company for at least two seasons while the ready-to-wear industry desperately tries to carch up with the first-rank Parisian dougners. The first-rank Parisian dougners a chance to assemble your own trend-setting outfit this weekend on the green in front of the Old Clobe Theatre in Balbus Park. The theater has outgrown its closet space and must make course and must make course and props. So. like any considerable householder, the Clobe is having a yard sale. They'll be selling full costumes and mist-and-match accessories in each at the Del Mar Faingsounds. Special designer tours will be given on Friday evenings. The admission charge supports historic restoration projects of the San Diego Historical Society and the educational fund of A.S.I.D. They do request that you bring no children under eight years of age. For more information telephone 259-2211.

— Tina Kafka

CHAMBER MUSIC SCIETY

STUART CANIN, violin HEIICHIRO OHYAMA, viola RONALD LEONARD, cello **BROOKS SMITH, piano**

Beethoven String Trio in C Minor, Op. 9
Ravel Sonata for Violin and Violoncello
Brahms Piano Quartet No. 1 in G Minor Friday, April 29, 1983

8:00 pm Sivot pfff
Sherwood Auditorium
La Jolla Museum of Contemporary Art
Tickets \$15.00
Tickets available: "Call to charge 459-3724
"In person at the Society office
Hotel La Jolla, 7766 Fay Ave.
"Box office (night of performance)



The Center for Music Experiment at UCSD in coordination with Sushi, Inc. ucso **Festival of**

FIFTH ANNUAL **OPEN HOUSE**

11:00 a.m.-4:00 p.m.

LOU BLANKENBURG Friday - April 29th at 8:00pm - Sushi **Dark Continent Fantasies**

Dance Ideas

AFRICA, ETCLTERA is a multi-media work in two sections that explore people's fantasies about Africa. The San Francisco artist and critic. Ellen Zweiz brings to life the misconceptions and realities of another world.

the New Arts

SHORT SUBJECTS is the newest collection of dance studies by San Diego dancer/choreographer Lou Blankenburg. An evening of works developed from single ideas, This solo concert is a work of process and re-examination

ELLEN ZWEIG Saturday - April 30th at 8 00pm - Sushi Performance/Reading

THE OLD DEAD MAKE WAY FOR THE YOUNG DEAD is a performance level fixed on the work of Cscohodowskion writer Milan Kanden mixed with the personal sentiments of Los Angeles aristif Naccy Reislema. With the assistance of Pierre Picot, a mysterious story is woven and revealed through a variety of cultural resource.

Diamanda Galas Concert

RENAISSANCE FAIRE SAN DIEGO FOLK FESTIVAL FINAL JUBILEE CONCERT (10 A.M.-6 P.M.)

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Nightsat California's

ALEXANDER'S

Sunday, May I - 9am to 8pm



a suit of armor, magic wand. flapper diess, devil mask, milkmaid's pinatore. Viking-style helmet, or a king's Viking style helmer, or a king's scepter, crown, and 'emine' robe for lounging around the house on Sundays, he sure to stop by the Globe Saturday, April 30, herween 1:00 and 6:00 p.m., or Sunday, May 1, hetween 10:00 a.m. and 6:00 p.m. for more information call 231-941.

Achilles Hert

repressive rule of Kaiser Wilhelm, through the devastation of World War I, the subsequent socialist revolts, and the establishment of the Weimar the establishment of the Wein Republic, Pacifism, universal brotherhood, and the nobility and suffering of the common man were key elements in Expressionist art. As an artistic style it borrowed from Cubisci style it borrowed from Cubist-and Impressionism in its drift away from realistic form. But Expressionism infused these cool, analytical French styles with traditional German mysticism and idealism and the intensity of the artists' political and social beliefs. The result was

The boldness and immediacy The biddness and immediacy of the graphic arts, particularly wordcuts, were perfectly outed to the intent of the highly political public art of the Expressionists. They produced posters, illustrations for the myriad journals and magazines published at the time, portfolios on specific social and political words. All these forms are recreaserated in the present represented in the present exhibit. Kaethe Kollwitz's Die

exhibit. Kaethe Kolbust; S. De, Frenzilligen (The Volunteers), a woockou from a series titled King (War) - exemplishes the style and emotional fervor of German Expressionist art during the Expressionist and during the College of the College of the Expressionist had little immediate impact on the events of their day, they were skelastist artists, not positive all extress or participants. When they saw that their dream of world peace would not be

When they saw that their droan of world peace would not be realized, they retreated into their studios and, for the most part, abandoned the districtive style of their public art.

The exhibit will open at the University Gallery at San Diego State University Fidals, April 29, with a reception from 7 to 9 p.m. In conjunction with the exhibit, the best known of the Expression of the Expres Expression of this. The Calum of Dr. Caligan (1919), will be shown at 1 p.m. Wednesday. May 4 and Tuesday, May 10 a room 312 of the art building. Also on May 4, Ida Rigby will present a lecture entitled. "Kaethe Kollwitz: A





UCSD Central Box Office: 452-4559





Shopping

(continued from page 1)

health emblem in stamped tin hanging from a braided horsehair necklace, and — to add the titillating unisex flavor — a close-fitting French lace borner in the style of the 1790s, trimmed in easter libber and

bornet in the style of the 1790s, trimmed in paster libbons with cunning curis peeping beneath its lower edge.

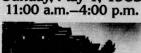
The ideal for gentlemen will be Beau Brummel as seen by Calvin Klein, while that for ladies will be Eleanor of

Aquitaine feeling comfortable for supermarket shopping. Period costumes from the chief designers will be extremely

expensive, using authentic velvet, gold brocade, silks, and jewels. And it is not expected

University of California,

Sunday, May 1, 1983





MUSIC

SCIENCE AND MEDICAL EXHIBITS CAMPUS TOURS AND INFORMATION BOOKSTORE SALE

Fun for Everyone

THE THEATER READER'S GUIDE TO

Jeff Smith; commentary is by Jonathan Saville and Jeff Smith. Information is accurate according to material given us, but it is always usse to phone the theater for any last-minute changes and to inquire about ticket availability. Meaning the the property of the control of the

at the box office.

ARNS AND THE MAN
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ARSENIC AND OLD LACE
The San Dieguito Little Theatre is staging Joseph Kesseling is durable farce about a pair of Brooklyn spiristers. Abby and Martha Brewsterseem kindly enough. They just think that old men look more pe

good deeds" — zanidate munders and to populate their cells with as many acceptable men as they can. Then their reprise Mentimes discovers remembers for the production, directed by Alan Craig Dilbons, include Ruth Sweeneys, Magaret Edwards, Robert Sweeneys, Magaret Sweeneys, and Hall Fagues, Clim. Sweeneys, Magaret Sweeneys, Magare

Sunday at 600 p.m.

CARCUSSEI.

The Commant Art. Theatre is staging the Rodgers and Hammenstein musical (1945) based on Ferrers. As the Rodgers and Hammenstein musical (1945) based on Ferrers. As the Property of the Property of the Rodgers and Hammenstein Carriade baster Billy Signifers and Julied Judician, was Rodgers and Autorian, was Rodgers and Autorian, was Rodgers and Autorian, the Property of the Rodgers and Autorian, the Rodgers and Hammenstein Carriade (1946) and Autorian Balliage (1946) and Foreign Autorian Ballia

THE BROADWAY

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OFA

LESSER GOD

CRITICS RAVE

CLAP YOUR HANDS Reviewed this issue. Old Globe Theatre, Unrough May 22.



The Wild Racers
Christmas by Susan Inglett. The Will of Harrison Barrington by Vangle
Philangs. Things We Don't See by
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CHILDERY, CHRICK, KITCHEN
The San Dego Pubic Theater
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Saturday and Sunday at 2000 pm.

COME BLOW 1008 HODRY
The Planta Driver Theater offen Nel Simon's first convey, shout two brothers — one a playboy, the other a testing the second of th

COMEDY TONIGHTI

Lee Consway and friends present their show of improvised comedy routines, which includes a comedy vostahop prior to the performance. Designed to the sufferiors the opportunity to "go wild" on stage, the workshop offers instruction in the techniques and instruction in the techniques and opportunity to "go wild" on stage, the workshop offers instruction in the techniques and opportunity of the property of the opportunity of the property of the opportunity of the oppo

DEEP INCER

David Net Audication in one play — about intern pears old Venero Riskol, her monther Jense, and their integrated to the pears of the pea

Theater Directoru

MIRACOSTA COLLEGE
Little Theater
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University of san biego Camino Theater Alcala Park Linda Vista Road, San Diego 291-6480

READER'S GUIDE TO THE THEA

In this latter area, it could use some shoring up. (Sm.) Lamb's Players Theatre, through May 14; Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

DESIGN FOR LIVING
The Caslamp 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 Thatte presents A.R.
Gurney, Liv. reclience of wary
vigeneties involving an assortment of
armilles over a period of filty years. All
of them are members of "that
vanishing breed—the sometimes
gracious, sometimes stilling American
upon the Company of the Company
approximately sold different



The King and I Often called Coward's cleverest play, the cornedy is about three Bohermans living in Europe during the 1930s. Glida, Otto, and Leo are close, loving riends. Their older friend Ernest loves them all but never quantum derstands designed by Kobert Larit, and the costumes are by Janet Nichols. (Sm.) Gaslamp Quarter Theatre, Wednesdey, May 4 through June 25; Wednesdey through Saturday at 8:00 p.m. Sunday at 3:00 p.m.

characters in the production. The cast members are July Bell, Michael Byers, Carolina State of the Carolina State of the Carolina Strinis, and Debensify Typic. Alan K. Okazald is the scenic designer, Sally Cleveland for the conturn designer, Robert Peterson is the conturn designer, Robert Peterson is the production. (Sm) Expland Senginer, and Les Williams is lighted Senginer, and Les Williams is the production. (Sm) Cassila Center Centre Stage, brough May 25. Tuesday Privosqh Senanday at 800 pm. Suinday at 700 pm.

Abbott, of the classic hale by Bram Solver. Despite his being a "most remarking mostate" the Casel is not being a "most remarking mostate" the Casel is not production. Long and a long and

p.m., cutain at 800 p.m.

THE GREAT ARRIPCAN

WANDERING

Open Windows, a "pericipation
on an outdoor his that includes
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the participation y within the whole followed by a picnic hunch provided by
Open Windows, (first), mine outdoor,
Cuyannac State Park, through, May &
Statuday and Standy from 3-30 am
to 2-30 p.m. For information call
343-3008 or of 3-3008.

ABA-Size of 61-7132.

The Alpha Omaga Palyers begin their futive-abit historical season with the futive-abit historical season with the distribution of the season with the same of the season of the

staging this farce, by Arthur Jameson, "so full of intrinsite joids, Malarious cromplications and inside you have to see it to believe it." Donald Crouch directs the production, Hermiteen of directs the production, Hermiteen of Cashrath, Jim Woods, Michael Collins, Las Recebie, and kerry Hermithinger. The set design is by Bob Adlesey, (Sm.) Bel-Starr Payers, 9005 Malars Street, Laesdock, through "My Ist, Firlday and call 465-1021 or 469-6904.

twenty-fifth annual musical revue. This year's production features a cast of thirty performing such songs as "Tea for Two," "Birth of the Blues," "Mandy, "Chattanooga Choo Choo," "One" (from A Chorus Line), and many others.
Rhythm-Are Players, 1721 Hombler
Street, Pacific Beach, through June
14. Friday and Saturday at 8:00 p.m.
For information call 273-1976.

KEY EXCHANGE Reviewed this issue. Bowery Theatre: through May 29: Thursday through Sunday at 8:00 p.m. Matthee Sunday at 2:00 p.m.

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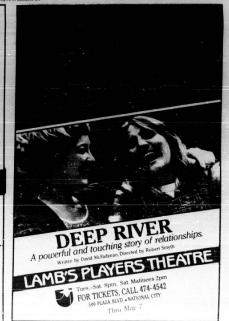
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READER'S GUIDE TO

at the Fox Theatre, Brynner has performed in the musical fable — based on the true story of an English governess who went to Siam to tutor the Siamese Crown Prince — more than 4000 times. Mitch Leigh directs than 4000 smes. Met-1 Leigh cleests the production, which features such the production, which features such the production, which induces such song as a "Helio Noung Loores," or Certificip to Nivos. Wo. Something to Nivos. Wo. S

LANDSCAPE OF THE BODY
The UCSD department of drams
presents -birth Quarter is study of the
American Deream gone asy, in one
boy is found dead and his mother is
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investigation of the entring recorded,
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Michael Graff (5m).
Michael Graff (5m).
Michael Graff (5m) Amadesille Receit Isla. (USD).
Wednesday, May 4 through Saurulay.
May 7 at 800 pm. 37

The Bowery Theatre

presents a San Diego premiere:

KEY EXCHANGE

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decur in the position of the continues are by Candace Cameron. Fat Shannshan is the sound technician, and Ruth Brannan is the assistant director. (Sm.)
Patio Playhouse, through May 14.
Thursday through Saturday at 8.00 pm. Matine Sunday, April 30 at 2.00 p.m.

PEOPLES' OPEN SHOWCASE.
The Grass Roots Cultural Center offers an evening of music, comedy, poetry, and "surprises." Hosted by Kathy Najimy, local performers will have the

Najimy, local performers will have the opportunity to present their varied talents on stage. The format for the evening is "open," meaning the audience can either watch or participate. To insure a place on the prosperm itself. Najimy encourage prospective participants to phone 232-5000 by Thursday, April 28. Grass Roots Cultural Center, 1947 Thritteh Street, San Diego, Friday, April 29 at 800 pm.

The Lytic Dinner Thouble is staging and a certain who is appointed by the increaser intracts of big-chy life the increaser intracts of big-chy life the increaser intracts of big-chy life the loss of his cit has years in a nervenus breakdown. Taxa fibras directs the retembered for his recent work in the San Depp Reys Crassing Nigarra. play the read Obre members of his recent work in the San Depp Reys Crassing Nigarra. play the read Obre members of his Program of the San Depp Reys Crassing Nigarra. Play the Reys of the San Depth Reys of the San D THE MAN WHO CAME TO DIPPHIER THE COTORAD PROJONE IS SUBJIED THE COTORAD PROJONE IS SUBJIED THE COTORAD PROJONE IS SUBJIED THE COTORAD PROJECT OF THE COTORAD PROJONE THOUGHT OF THE COTORAD PROJECT OF THE COTORAD PROJONE THOUGHT OF THE COTORAD PROJONE THE COTORAD PROJONE THE COTORAD PROJONE THOUGHT OF THE COTORAD PROJONE THE THE MAN WHO CAME TO DINNER

PURSS TREOUTS
The Miller Maximettes, in conjunction with the Marques Hability The Miller Maximettes, which the Marques Hability The Miller Mil

Texas. Marquis Gallery Theater, 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.

SEEPING BEATTY
The San Diego Junior Theatre
conclude, as bliny fifth season with
conclude, as bliny fifth season with
musical rendition of the clease feely
familiar rendition of the clease feely
faires, magical cotions, prickly vines
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floates and crex,
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faires of goodfill." The cast and crex,
students enrolled in Junior Theatre

drama, voice, dance, and production classes, are directed by Kent Brisby, (Sm.)
Casa del Prado Theatre (Balboa Park), through May 8, Friday at 7:30 p.m., Saturday and Sunday at 2:00 p.m., Saturday and Sunday at 2:00 p.m., Saturday April 30 at 7:30 p.m.

backup group — Wendy Harris, Jerry, remytick, and Steve Fairo — makes much out of little with their musical instruments, but the Welk production in general has the opposite effect. (Sm.) Lawrence Welk Village Theatre, through May I; Thursday through Saturday at 8:00 p.m. Matinee Sunday at 1:45 p.m. Saturday and Survisy of COU prin.
Saturday, And 30 at 750 prin.
SOUTH PACIFIC
Based on James Mchener's but it below the saturday. And 30 at 750 prin.
South Pacific Based on James Mchener's but it below the saturday and teamerstein marcial (1949) as etc an asiand during the Second World Wer. The musical teamerstein marcial and the seeking shown of cacil barriers who will be reselving shown of cacil barriers who will be reselving shown of cacil barriers who will be reselved to the chartest as who will be reselved to the chartest as who have been supported by the seeking shown of the musical, playing at the Lawrence Welk Willage The Courtent vestion of the musical, playing at the Lawrence Welk Willage The Courtent was to the musical playing when the stoppins, which was daring for its time, playing a week the fiddle. and the scoppins will be supported to the musical's abundance opportunities for musical's abundance opportunities for damastic tension and emotional promotions of the stoppins of the scoppins of the seeking of the scoppins of the scoppins of the weeking than a thorought exploration of the weeking of the scoppins of the weeking of the scope of the weekings of the scoppins of the scoppins

at 145 pm.

WHOSE LIFE IS TANYWAY
The North County Community
The North County Community
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cooling man is straiged with the
rend-Kei profession and, as site result
cooling with the fact of his own
mortally, Direcard by Charles Pelor,
members of the cast reducts T.C.
Desks, Mohro, Jamobs, Otheron Corbest,
Martin Zgodrinski, Linda Anderson,
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READER'S GUIDE TO THE MUSIC SCENE

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

Apparently unlike many in my generation, I have never cared as much about the 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 "impact" set. 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 lathred over Bryan Ferry and his band, Roxy Mattheway and the prop. Music prop. 10 for the control of the cont

Music.

Although Roxy Music seems a more democratic band in the early Seventies, when it was delivered from the short-lived delivered from the short-lived glitter-rock phenomenon by the deft hands of writer/ocalist Ferry, symbiseire specialist Brian Eno, guitarist Phil Manzanera, and reedist Andy Mackey, 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, Mackey, and Manzanera were obscured by the haze produced



style-as-message shtick may have been (especially as it represented a refreshing change from the poses of other stern of the day, for me Ferry's pretness at sunce decadence remained an obstacle to the rejoyment of the band's music. When Roy Music disbanded briefly, as it turned outly in the late Seventies, I was insince the dissolution would. I hoped, free Manzanera and I

Mackay (Eno had left years

concept to execution. Although Manzanera's role was relatively (and oddly) subdued, and Mackay's reed work seemed to have lost a bit of its earlier assertiveness, as a whole Avalon showed all hands to be in top form. Most if not all of the credit for this thoroughly 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 overstated. 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 was in his prime) to the last soprano sax murmur on "Tara" (one of two short, dreamy instrumentals on the disc), Audion was a beautifully conceived effort, and easily one of the top five albums of 1982. Since near-perfect albums do not come about he accident, the

Since near-perfect albums do not come about by accident, the high quality of Aeolon forced me to re-evaluate my earlier stance on the merits of Ferny's abstractions. Not only did I find myself rediscovering Rosy Music — seeking the heart of a body of work of which Aeolon was obviously the crowning culmination — but now I find some of the control of



Icontinued from preceding page flawed for all the usual live-album rea ons — I'd have live-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. Rosy Music will perform one show Music 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 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 combined to With some artists, however, it idifficult 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, who defer fans through these 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 august a surface for most of the credit for the hand's continued success must go to the hand'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 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



THE KIN

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 perform. and the state of t turnstiles.
It would be routine procedure at this point to discuss the band's most recent

up on more current material. I came across a solitary copy of The Kinks/Groutest 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 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. Lavies had no peer when it came to writing wy Lavies 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

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,

never recorded again after committing to virtyl such songs as "All Day Set" will be seen as the seen as the seen as the seen as the bay. "Set the Fire", "Who!" Be the Next in Line?. "Till the End of the Day." Set the Fire. "Who!" Be the Next in Line?. "Tired of Waiting for You," a Well Respected Man, "Dedicated Follower of Pashion, and "Everphody's Gonna Be Happy," they would have nonetheless here you will be not not be the properties of the seen of the seen

albums, Private Eyes and H20, the duo seems to have completed their transition to a leaner, new-wavish pop outfit. Personally, I held the greatest hopes for their middle period (from 1979 through 1981), when Hall and Oates were consistent of the personal transition of the personal transitio troon 14-3 unloagh seeps to the control of the cont



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Saturday May 7

Advance tickets \$8.50 available at: Off the Record, Lou's Records Assorted Vinyl—UCSD, 5tiff Competition & Ticketron,







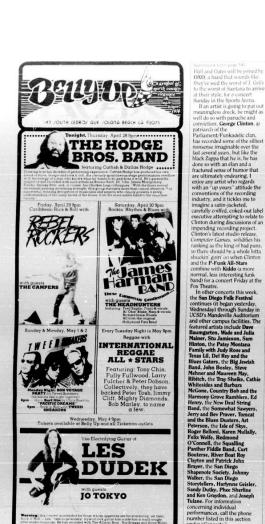
ON SALE NOW

WILLIAMS JR.

Saturday, June 11th Lakeside Rodeo Grounds 12584 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

005

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.



atyle of rock guilar has made him a much sought a with The Aliman Bros. Box Scaggs and Steve Mill

Popm Rock in Roll with
DIRK DEBONAIRE

9-30pm Spend Mother's Day with
BIG MAMA THORNTON
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5-8pm Happy Hour with MONTEZUMA'S REVENGE

and quests THE FIVE CARELES
Chicage Blues woman
COCO TAYLOR
SLEEPY LA BEEF
TIM WEISBERG
THE JOHNNY OTIS SHOW

FREE AFTERNOON CONCERTS 6 TO 8 PM

STONE'S THROW Wednesday Vintrage lazz & Swin CHICAGO SIX

FOR INFORMATION CALL 481-9022

WHOLLY CATS



LIVE ROCK & ROLL EVERY NIGHT

945 Garnet P.B.

276-4653

performances, call the phone number listed in this section

while the inveterate punkers Black Flag invade the Adams

Jazz/fusion showcases with a concert by the Bruce Cameron/Hollis Gentry Band

ist Peter Sprague in the

featuring vocalist Debbie Fernandes and vocalist Ella Ruth Piggee and Her Band.



Friday, April 29 Two shows 7:00 & 10:30

Fox Theater

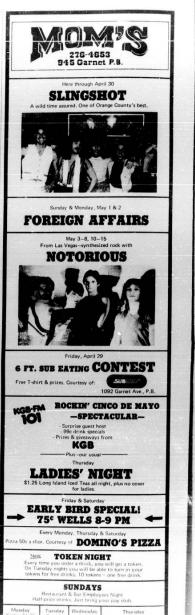
3





Thursday, May 5 8:00 p.m. Sports Arena

SCANDAL









Also appearing Mark Hunter,



Vocalist Extraordinaire Ella Ruth Piggee

Mario Daley, Tony Barnnell, Cesar Lozano. Mitch Manker, Gabe Torrado

> Special Guest Debby Fernandes



Coming - Peter Sprague, Ron Satterfield, Kevyn Lettau, Kwanza

Monday May 2 Doors Open at 8:00 p.m.

Lehr's Greenhouse Concert Theatre 2828 Camino del Rio South, Mission Valley 299-2828

CONCERTS

San Diego Foik Festival featuring s artists: UCSD's Mandeville various artists: UCSD's Mandeville Auditorium and other UCSD facilities, today, Thursday, through Saturday, April 30, 7:30 p.m.; and Sunday, May 1, 10 a.m. to 6 p.m. 282-7833.

George Clinton and the P-Funk All-Stars and Kiddo: Fox Theatre, Friday, April 29, 7 and 10:30 p.m., 720 B Street, downtown. 235-4203.

Peter, Paul, and Mary: SDSU Open-Air Amphitheatre, Friday, April 29, 8 p.m. 265-6947.

Black Flag, Saccharine Trust, and the Front: Adams Avenue Theatre, Friday, April 29, 8 p.m., 3325 Adams Avenue. 281-3657.

Sborty Rogers and Bud Shank: Blue Parrot, Friday and Saturday, April 29 and 30, 9 p.m., 1298 Prospect, La Jolla. 454-9131.

Roxy Music: SDSU's Open-Air Amphitheatre, Saturday, April 30, 8 p.m. 265-6947.

Hall and Oates and OXO: Sports Arena, Sunday, May 1, 8 p.m.

The Monroes, Jones Band, and Radio Remance: Bacchanal, Sunday, May 1, call for times, 8022 Clairemont Mesa Boulevard. 560-8069.

The Bruce Cameron/Hollis Gentry Band featuring Debble Pernandes and Ella Ruth Piggee and Band: Lehr's Greenhouse, Monday, May 2, 8 p.m., 2828 Camino del Rio South, Mission Valley. 299-2828.

War and Byron Blue: Bacchanal, Tuesday, May 3, 7 and 11 p.m., 8022 Clairemont Mesa Boulevard

The Kinks: Sports Arena, Thursday, May 5, 8 p.m. 224-4176.

Joe "King" Carrasco: Spirit, Thursday, May 5, 9 p.m., 1130 Buenos, 276,3993

Billy Sheets Undercover: Spirit, Friday, May 6, 9 p.m., 1130 Buenos 276-3993.

The Oak Ridge Boys and Michael Murphy: Southwestern College Stadium, Thursday, May 19, 7:30 p.m., Southwestern College exit

Jah Wobble: Club I-D, Thursday, May 26, 8:30 p.m., 2223 El Cajon Boulevard. 281-3657.

The Damned: Adams Avenue Theatre, Sunday, May 29, 8 p.m., 3325 Adams Avenue, 281-3657.

CLUBS

Club listings are compiled by Linda Nevin. If you wish to be included, please call 234-2508 Thursday

North County

Barr-X Ranch House, 119 East Droadway, Vista, 724-0510, Lady and the Tramps, country and contemporary, Thursday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: The Hodge Brothers Band featuring Catfish Hodge, rock and rhythin and blues. Thursday, the Rebel Rockers, rock and regigae, the Campers, regigae, Friday, the Jan



SUNDAYS! MONDAYS!
Margaritas \$1.10 Tequila Shooters \$1.10

TUESDAYSI WEDNESDAYSI THURSDAYSI Margaritas \$1.10

rhythm and blues, Saturday; Tweed Sneakers, rock and roll, Sunday and Monday; the International Regigae All-Stars, regigae, Tuesday; Les Dudek, rock and roll, Wednesday, Aftermoon Concerts: Stone's Throw, vintage laze; blues, and rock, dnesday; the Chicago Six. ieland, Friday; Wholly Cats, '40s

Bobby G's, 485 First Street, Encinitas. 436-7397: The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday Bandit, rock and roll, Sunday

PETER PAUL

GEORGE CLINTON

OAK RIDGE BOYS

BEACH BOYS / PADRES

CONCERT CLUB

UPCOMING SHOWS

& MARY

SOCKERS

KINKS

he Countrymen, country, Vednesday through Saturday, and Sunday afternoon jam session.

The Chopping Block, 1740 East Vista Way, Vista. 726-8770: Dakota, country, Tuesday through Saturday

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar. 275-6556: Lanny Pruitt and Cinnamon Ridge, country, Wednesday through Saturday; Tall Cotton, country, Sunday.

Distillery East, 755 Metcalf Street Escundido, 741-9393: Dance to

Charlie's Nightclub, 680 West San Marcos Boulevard (at Highway 78), San Marcos. 744-4120; Wes Reo and

where **FUN** happens

COMEDY NIGHT

Laugh and get happy with our crazy comedians 9:30 and 11:00 shows KELLEN and KING

ogie to the beat of Kellen Winslow. Linden King and "MVP" at 10:00 and 11:30 p.m.

· wednesday · GREGG MARTIN LAS VEGAS DANCE REVUE

10:00 and 11:30 p.m. shows.

• MONDAY — FRIDAY •

LAPPY HOUR • HAPPY HOUR • HAPPY HOUR •

International theme Happy hour is bigger and better with special prices and scrumptuous munchles! 4-8:30 p.m.

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ROXY MUSIC

US & COUNTRY

S.D. STADIUM

PADRES

FESTIVAL

FESTIVAL

recorded music with Rockin' Stevie W., Thursday through Saturday. Distillery Nightclub, 140 South

Sierra Boulevard, Solana Beach 755-6733: Bratz, rock and roll, Thursday through Saturday, the Reflectors, rock and roll, Sunday, This Kids, rock and roll, Tuesday and Wednesday, with Darius and the Magnets, rock and roll, Tuesday.

The Flying Bridge, 1103 North Hill Street, Oceanside. 722-1151; Don

Phreside Lounge, 439 West Washington, Escondido. 745-1931: The Joe Marillo Quartet, jazz, Thursday through Saturday.

Fish House West, 2633 South Highway 101, Cardiff. 753-6438: Django, jazz, Thursday through Saturday.

The 49er Restaurant, 121 North El Camino Real, Encinitas. 942-8880: Tony Ortega, jazz, Friday and

Gizmo's, 380 North El Camino Real, Encinitas. 942-1676: The Pep Boyz, rock and roll. Thursday through Saturday, the Rhythm Kings, rock and rhythm and blues, Sunday through Tuesday, the entertainment, Wednesday, call club for information.

Henry's, 264 Elm Avenue, Carlsbad. 729-9224: Tony Soraci and Co., with Judy Ames, and Co., With Judy Ames,

Hungry Hunter, 1221 Vista Way, Oceanside. 433-2633: T & A Trio, contemporary, Wednesday throug Saturday; Zuma, contemporary, Sunday through Tuesday.

Montery Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: The T&A Trio, contemporary, Wednesday through Saturday, Travis with Al and Delene, contemporary and jazz, Sunday and Monday, Ken Anderson, contemporary, Tuesday.

Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030: The Isle of Sleye, traditional Irish, Scottish, and English music. Thursday, the Unstrung Heroes, bluegrass and country, Priday, Peter Feldman and Tom McCreesh, country and old-time music. country and old-time music, Saturday, DoA, classical-jazz-folk fusion, Sunday, Old Time Hoot Night, Riesday.

Pancho's, 1309 Camino Del Mar. 481-0414: The Jack Costanzo Quintet, contemporary Latin and American music, Thursday throug Saturday; rhythm and blues jam session featuring the Five Careless Lovers, Sunday aftermoon.

Pizza Chalet, 918 South Santa Fe. Vista. 758-5740: San Diego North County Bluegrass Club open stage fourth Tuesday of each month.

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: Four Way Deal, country, Thursday through

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 568-2070: Robyn Banx, rock and roll, Thursday through Saturday; the Hurricases, rhythm and blues

Ralph and Eddie's, 390 Grand & enue, Carlsbad. 729-2989: CW Express, country rock, Friday and Saturday.

Ramada Inn. Scotty's Pub. 2500 south Escondido Boulevard, scondido, 747-5000; Ted and Dave outerns stary. Tue slav through



Entertainment by the Sea

Nine Nightly! Never a cover charge Le Happy Hour 5-7 Mon.-\$at.



HURRICANES

Thursday, Friday & Saturday April 28, 29 & 30

brings you "Rhythm & Blues Deluxe" with t in Diago's own Chicago-style R&B dance band halo Lee Hooker, Jr. V



Sunday Night only May 1

Monday Night only May 2



THE **WEST COAST** BAND

Tuesday & Wednesday May 3 & 4

The West Coast Band, live at the beach. Join guitarist Loren Smith & J.J. Babin, bassist Tom Doyle, and drummer Bill Burnans for a night of good time rock 'n' roll. Don't miss 'em.

5046 Newport Ave. Ocean Beach 222-5300











First show - 17 & up, no booze, and show - 21 & up, booze will flow

JOEY HARRIS

CLOSED



WALL RENAISSANCE May 15: 20/20

DAVE EDMUNDS

Monday - Friday 4 7 pm all trial

HAPPY HOUR SPECIAL

	FOOD SPECIALS	DRINK SPECIALS		
MON.	French Bread Pizza	7pm-close Margaritas 75c		
TUES.	Lusugnu	7pm-close Shooters, Schnapps, or Ouzo 75c		
	Carrier E. Cone	6 0 cm 25c de 6 b		

TUI WED. Sweet & Sour Chicken 6-9 pm 25c draft beer 9 pm-close 75c draft beer THUR Teriyaki Beef 7pm-close Kamikazes 75c Happy Hour extended to 8pm FRI. Food & drink specials all month (not applicable on

> The Rodeo is located on the corner of La Jolla Production is located on the corner of La J Village Dr. and Villa La Jolla Dr. For more information, call 457-5590. You must be 21 or older to enter and picture I.D. is required. Dress Code.

Rancho Bernardo Inn, 17550 lernardo Oaks Drive, Rancho lernardo, 277-2146; The Orion Duo, classical guitar, Tuesday through Saturday.

Red Coach Inn. 135 North Pine (at Red Coach Inn, 135 North Pine (at Center City and Valley Parkways), Escondido, 743-9796; Ron Bell, easy listening and country, Wednesday through Saturday; Four Way Deal with Dallas Peirce, country, Sunday through Tuesday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook, 728-1998; Ray Sanders, country and pop, Friday and Saturday.

Roxy, 517 East First Street, Encinitas, 436-5001: The Peter Sprague Quartet, jazz, Friday and Saturday.

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124: Kent Horner, contemporary piano Thursday; Michael Rhodes,

Thursday, Michael Rhodes, contemporary piano, Friday and Saturday, Mike Ciark, contemporary piano, Sunday and Monday, Ioe Angelarsteo, jazz guitar, Tuesday, David Beldock, contemporary guitar, Wednesday, live folk, dassical and contemporary music, lunchtime, seven days.

Stage Coach Inn, 1865 Vista Way, Vista. 724-9090: The Posse, country, Wednesday through Sunday.

Tequila Flats, 3296 Mission Avenue, Oceanside. 757-7757: Mojave, rock and roll, Tuesday through Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: The Blue Denim Express country rock, Friday and Saturday.

Vista Entertainment Center, 435
West Vista Way, Vista, 941-1032:
Jockey Club: Mayhern, rock and
roll, Thursday through Saturday,
rock and roll, Tuesday and
Wednesday, call club for
information. Turf Room: True
Spirit, contemporary, Tuesday
through Saturday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Tremor, rock and roll, Sunday and Monday; Bandit, rock and roll, Tuesday and Wednesday.

The Wooden Nickel, Big Bear Shopping Center, Poway Road, Poway. 486-1169: Ron Morin. country. Tuesday through Thurs

Beaches

Anselmo's, 3750 Sports Arena Boulevard, Loma Portal. 224-2107: Gina Robles, contemporary, Friday and Saturday.

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434: Roberta Linn, contemporary, Tuesday through Saturday.

Bahia Belle, at the dock, Bahia Hotel, 998 West Mission Bay Drive. Mission Bay. 488-0551: Main Street. contemporary music for dancing. Friday and Saturday.

Rahia Hotel, 598 West Mission Bay Drive, Mission Bay, 488-0561: Mercedes Lounge: Wizard. contemporary, Thursday through Saturday, jazz jam session with Jeannie and Jimmy Cheatham, early evening Sunday, P.F. Flyers, contemporary, Tuesday and Wednesday. Piano Bar: Buddy Reed. Theedby through Sturdey Reed Tuesday through Saturday: Bob MacLeod, Sunday and Monday

Blue Parrot. 1298 Prospect Street, La Jolla. 454-9131: The Rom Satterfield Quartet, jazz, Friday and Saturday, the Joe Marillo Quartet, jazz, Sunday, the Greg Bloch Violin Trio, jazz, Monday; the Gunsar Higgs Trio, jazz, Tuesday, Bill Coleman and Gare Pack Onserte Coleman and Gary Pack Quartet, azz, Wednesday,

Carlos Murphy's, 4303 La Jolla. Village Drive, La Jolla, 457-4170

NIGHTLIFE PRODUCTIONS QUIET RIOT

MONDAY MAY 9TH 8 PM

BLITZ BROS.

BACCHANAL

8022 CLAIREMONT MESA BLVD. SORRY YOU MUST BE AT LEAST 21 WITH PROPER I.D. OUIET RIOT'S MUSIC CAN BE HEARD ON KGB-FM 101 & PURCHASED AT ALL LICORICE PIZZAS FOR ONLY \$5.99.

TICKETS ON SALE AT ALL TICKETRON OUTLETS \$5.50 ADV./\$6.50 DOOR.



WEDNESDAY, THURSDAY, FRIDAY & SATURDAY ALL HOUSE WELL DRINKS ARE \$1,50 ALL NIGHT. NO DRINK OVER \$3.00



NETWORK

FRIDAY, APRIL 29 & SATURDAY, APRIL 30 CLEAN, STRAIGHT AHEAD ROCK & ROLL





MONROES

TUESDAY, MAY 3, ROY LYONS PRESENTS WITH SPECIAL GUESTS

BYRON BLUE WAR 2 SHOWS 8 & 11, TICKETS AVAILABLE HERE.

WEDNESDAY, MAY 4, FREE ENTRANCE WITH KGB CARE KGB-FM PAT MARTIN KGB-FM

SIERS BROS.

REFLECTORS

QUIET RIOT TICKETS TO BE GIVEN AWAY NEXT WEEK-THURS., FRI., SAT.-THE SIERS BROS.

UPCOMING CONCERTS
MAY B-R&B WITH CAPITOL ARTIST O'BRYAN
MAY B-R\(\text{MS}\) WITH CAPITOL ARTIST O'BRYAN
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PROPHET PRODUCTIONS PRESENTS REGGAE OUTDOOR FESTIVAL IN BALBOA PARK



MUTABARUKA

TOP TOURING REGGAE GROUP: SMALL AXE BAND AND AFRICAN JUJU MUSIC WITH LASISI (FORMERLY OF OSIBISA) SATURDAY, MAY 7

OLD GLOBE OUTDOOR FESTIVAL THEATRE

Thursday TONIGHT SURE

IONES BAND

URBAN UMBRELLA

INCOGNITO ROCKERS

THIS KIDS TROWSERS

THE DIRECTORS

Saturday THE PLUGZ

THE NEW MARINES

WHAT IS THIS plus DETENTE

Tuesday MAY 3 RHYTHM & BLUES NIGHT

RICK GAZLAY & THE SPIRIT'S ALL-STAR BLUES BAND

THE STUDEBAKERS

Wednesday MAY 4 SAN DIEGO'S SONGWRITERS' SHOWCASE

A full night of top local songwriters performing their original compositions. HEAR THE HITS OF TOMORROW TODAY! Songwriters wishing to perform: Bring your guiter or tool, bring your songs, bring your dog & join in the fun. Sign up at club at 8:30 p.m. Featuring special guest iters. C.J. HUTTON & CRAIG MENTION

THE SUN SHINE BAND

TOMOTTOWS May 5: JOE 'KING' CARRASCO, THE PALADINS & MOJO NIXON. May 6: BILLY SHEETS. May 7: JOEY HARRIS & THE SPEEDSTERS. May 13: From New York—ROCKATS.

Ken Anderson, contemporary. Thursday: magic shows,

Casina Valadier, 4445 Lamont Pacific Beach. 270-8650: Phil Beeber, guitar variety, Friday and

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

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

Elario's, 7955 La Jolla Shores

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

Gaslight Room, 2855 Midway Drive, Loma Portal. 223-8122: Charley's Goodtime Band, Dixieland, Thursday.

Haleyon, 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, Bratz, rock and roll, Tuesday and Wednesday.

Mission Bay Drive, Pacific Beach. 270-ROCK, 270-7881: Insex, rock and roll, the Jones Band, rock and roll, RV 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,

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-4010: People Movers, contemporary, Wednesday through Saturday, Triple Play, contemporary, Sunday through Therday

Spring Fever, contemporary Tuesday through Saturday.

Orange Avenue Coronado. 435-3456: The Constables,

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

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

Street, La Jolla. 454-4244: Sue Berman, contemporary, Friday and Saturday.

McP's, 1107 Orange Avenue, Coronado. 435-1822: Delene, contemporary. Tuesday.



Steve Mouzas & Fin Action

Coors Golden Lager Beer 75'
Open Mother's Day May 8. Special Menu.
7363 El Calon Bin. Ly these 460 1500



Wednesday-Saturday Jim Hawley

Sunday Night Jazz Kevyn Lettau Quartet

The Mix

Ladies' Night \$1.00 drinks

Restaurant Employee Night Wear your T-shirt. \$1,00 drinks.

4287 Mission Blvd. Pacific Beach, California 270-7522

IN CONCERT



Wavland Flowers AND MADAME

MUSICAL DIRECTOR: GARY SIMMONS

SATURDAY, MAY 21, 8 PM AT THE CALIFORNIA THEATRE 4TH AND CST, 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 TICKETHON OUTLETS. 565-9947

See Yourself and the Music 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 "Mission Rose," Islandia Sportfishing dock, 1551 West Mission Bay Drive, Mission Bay. 224-9605: Carol and Chris, arly evening Friday and Satur

Moby's Broiler, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma. 226-1871: Jinnah

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

Muhaney's, 1031 Orange Avenue Coronado. 435-4660: Live music Friday and Saturday, call club for

Mulvaney's, 4230 Mission Boulevard, Pacific Beach. 483-7383: Kick Cosey, acoustic contemporary and rock, Thursday through Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Lorna Portal. 223-5596: Gerry Baxe and a Touch of Country, country, Tuesday through Saturday; live country massic, Sunday, call club for information; Country Jamborce featuring Free Reign plus duests. 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, 8980 Via La Jolla, La Jolla. 457-5590: The Ron Bolton Band 457-5590: The Roll Bolton Band, rock and roll, Thursday through Saturday; the Flirts, rock and roll, Sunday; Heroes, rock and roll, Monday through Wednesday.

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

Rexas Teahouse, 4970 Voitaire Street, Ocean Beach, 226-8849: Tom "Cat" Courtney, blues, Thursday; the Balzi Band, rock and roll, Friday.

Vacation Village Hotel, Bay Lounge Vacation Isle, Mission Bay. 274-4630; Shine-It-On, contemporary. Tuesday through Saturday; musical entertainment, Sunday and Monday, call club for

Windrose, 1935 Quivira Road.

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

San Diego North

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240; Flyweil, rock

JESSE DAVIS



Milhonik

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 -Happy Hour all night long

The best in live entertainment 7 nights a week

Monk's 10475 San Diego Mission Rd. 563 0060

They're Back Again!

Wednesday, May 4, 9:30 pm - 1:30 am

BRUCE CAMERON-HOLLIS GENTRY AZZ ENSEMBLE

Tio Leo's 10787 Camino Ruiz, Mira Mesa 695-1461





Sunday & Monday, May 1 & 2



Coming Tuesday-Saturday, May 3-7



Rock & Koll 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 Wednesay night is Dollar 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.

50¢

and roll, Tuesday through Saturday

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 Network, rock and roll, Thursday; rock and roll, the Shames, rock and roll. Friday and Saturday; the onroes, rock and roll, the Jones Band, rock and roll. Radio Romance, rock and roll. Sunday War, rock and blues, Byron Blue rhythm and blues. Ruesday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100:

Black Angus, 10370 Friars Road.

Blarney Stone Pub, 5617 Balboa Brian Conneily, Irish music. Wednesday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Johnny Cadillac 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, 500 Hotel Circle North, Mission Valley, 291-7731. Jerry Melnick, piano variety, Russky through Safurday, John Kormanik, piano variety, Sunday and Monday.

Hajji Baba, 104 Mission Valley Center West. Mission Valley. 298-2010: Leve Arabic music and entertainment, Tuesday through Saturday, with open stage belly

dancing Tuesday; live Greek music

Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720; Elements, contemporary, Tuesday

Holiday Inn/Mission Vailey,

through Saturday: John and John ontemporary, Sunday and Monday Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, The Billy and Amette Duet, contemporary, Friday through Sunday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: John Mallon and Valley, 297-1101: John Mailon and Us, Las Vegas-style musical variet fuesday 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

La Hacienda Cantina, 878 Hotel 298-8281: Garnett and Brown, jazz. rock, folk, and country, Tuesday Dixieland, Sunday afternoon

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 290-2828 Heroes, rock and roll, Thursday through Saturday, with Mowing Tayles, Friday and Saturday, Toys, rock and roll, Sunday and Wednesday, Ella Rotth Piggee, jazz and blues, Bruce Cameron and Hollis Gentry, jazz. Debbie Fernandes, jazz. Sunday,



See them both Wednesday - Saturday

DAVE MARCHANT, Sunday-Tuesday



2040 Harbor Island Drive 291-8010





THE NEW DALLAS COLLINS BAND

See them at a price you can afford - only \$1.00 on Wednesdays! Coming in May: SIERS BROS.



SAN DIEGO'S NUMBER 1 **ROCK BAND**

TUESDAY THRU SATURDAY FROM 8 PM NIGHTLY

NOW!! IS BACK!

TUESDAY IS WITH KPRI

WEDNESDAY IS MALE ROCK DANCER'S NIGHT

MALE DANCERS
PUT ON A SHOW.
FREE DRINKS TO
FIRST 106 PEOPLE
BEFORE 9,59

THURSDAY IS "A CHORUS LINE"

NIGHT LADY DANCERS IN A SENSATIONAL, GLAMOROUS

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.

3093 CLAIREMONT DRIVE • SAN DIEGO • 276-3437



Enjoy Buenos Bargains and Fiesta all-Nite-long...

• Tequila Gold Shots - \$1 • Regular Margaritas — \$1

Dark Draft Beer — 50°

 Dinner and Lunch giveaways for two MUCHO MUNCHIES · Menudo - 50' bowl · Happy Hour Hors d'oeuvres

Fabulosa Musica by...



12-2 Every Day Strolling Latin American Musicians! IME MORAN TRIO

HARVEY & 52nd Street



GRAN PRIZE DRAWING - May 5th

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

the Ron Bolton Band, rock and roll.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: U.S. Male, rock and roll, Riesday through Sunday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: The Spud Brothers, '50s and '60s rock, Ruesday through Saturday; the Twotones, rock and roll, Sunday and Monday.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Justice, top 40, Tuesday through Saturday; Lanny Pruitt and

Cinnamon Ridge, country, Sunday and Monday

Carlos, 465-1730. The Press, rock and roll. Thursday through Saturday: live rock and roll. Sunday through Wednesday, call club for information.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873: Fro Brigham's Preservation Band, Dixieland, swing, and oldies, Friday and Saturday.

Navajo Inn, 8515 Navajo Road, San Co., contemporary. Tuesday through Saturday

Patriot Game, 5353 Mission Center Road, Mission Valley, 296-8714: Jim and Theresa Hinton, traditional and original Celtic music, Tuesday;

Jim McCann, Irish music. Wednesday through Sunday

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-710 Libbs Establish

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Nightlife, contemporary, Tuesday through Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Urban Umbrella, new music, the Squad, rock and roll. Average Citizen, rock and roll Thursday, This Rids, rock and roll Incognito Rockers, rock and roll.

the Directors, rock and roll, Sheba, rock and roll, Friday, the Plugz, rock and roll, the New Marines, rock and roll, What Is This?, rock and roll, Saturday, Rhythm and Controlled Substance and other

open stage for original music Wednesday. The Sport's Inn, 5520 Kearny Villa Road, Kearny Mesa, 278-5332: Ole Train, bluegrass, Wednesday happy hour, Skip Garcia, contemporary and originals. Thursday and Friday happy hour.

Springfield Wagon Works, 5255

Kearry Villa Road, Kearry Mesa 565-2272: The Dan Lucciano Irio, jazz and contemporary music for dancing, Thursday through Saturday.

Tio Leo's/Mira Mesa, 10767 Camino Ruiz, Mira Mesa, 695-1461 Joe Stewart, country and Saturday: Johnny Cadillac and Ac contemporary, Sunday and M snda

Tio Leo's/Mission Gorge, 6333 Mission Corde Road, Mission Mission Gorge Road, Mission Gorge, 280-9944. Espresso, contemporary, Tuesday through Saturday.

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

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

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Eddie Preston, contemporary, nesday through Saturday.

Billiard Tavern, 1106 Broadway (upstairs), downtown, 233-1212

Live light rock music, Friday and Saturday.

Boat House, 2040 Harbor Island Drive Harbor Island, 291,8010 seven nights, with the Twotones Saturday, and Dave Merchant comedy and music. Saturday

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

Chateau Lounge, 3623 College Avenue, College Grove, 582-5820: Smokey Joe, top 40, Friday and

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moments with him at Humphrey's. Wednesdays through Saturdays, 8:30 PM till closing.

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

Doc Masiers, 2051 Shefter Island Drive, Shelter Island, 223-2572; Ohl 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. 283-6581: Paul Gregg, piano bar, Wednesday through Monday; Jo Traynor, piano bar, Ruesday.

Drowey Maggie's, 31st Street and University Avenue. North Park. 298-6864. Erry Short and Tod Connor. topical fold and originals. Thursday: Dave and Becky Robinson. traditional English tolk songs. Friday: the Paradise Street Band, fraditional and original Celtic music, Saturday.

Double Take, contemporary, Tuesday through Saturday. Humphrey's, 2241 Sheher Island Drive: Sheher Island, 224 3577: Mike and Lynn Cherry. Contemporary, happy hour, Monday through Friday, Larry Moore, contemporary, Monday through Saturday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686; Most Valuable Players, pop and jazz, Friday and Saturday.

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232-5099. Open stage talent night,
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McIntosh, traditional, original, and
topical folk songs, Saturday.

Hamburguesa, 4016 West Wallace Street, Old Town. 295-0584: Donny Roze, country and contemporary. Thursday through Saturday, with open stage talent night Thursday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242. Ground Zero with J.J. Frank, jazz and contemporary, Friday and Saturday.

Holiday Inn/Embarcadero, Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861:

Jolly Roger, 807 West Harbor



Drive. Seaport Village, 233-4300; The Russ Kirkpatrick Band, rock and country rock, Wednesday and country rock, 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

Kung Food, 2949 Fifth Avenue. rest. 298-7302: Llama, classical guitar, Tuesday and Wednesday; guitar, fuesday and wedmesday, Julio Aguirre, classical guitar, Thursday; Doug Hewett, Originals and soft folk music, Friday; Walter, classical guitar, Saturday and Sunday.

Mandolin Wind, 308 Universit Mandoth Wing, 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, 232-1795; Mike Broward, contemporary, Monday through Friday happy hours.

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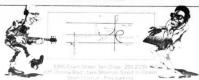
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Friday and Saturday Our Place, 2424 Fifth Avenue Carter Trio, jazz, Friday and Saturday.

Papagayo, West Harbor Drive Scaport Village, downtown. 232-7581: Barry Craig,

contemporary and Jazz, Taesday through Saturday, Joseph Hoey, classical guitar, Sunday brunch

Prophet Restaurant, 4461 University Avenue, East San Diego 283-7448: Lori Bell and Friends, jazz, early evening Thursday, Lori Bell and Shep Meyers, jazz, early evening Sunda

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island. 291-6700: Marti Milligan, guitar variety, Tuesday through Saturday, Joe Azarello's Singer's Showcase.



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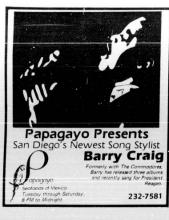
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La Posada del Sol, 8238 Parkway Drive, La Mesa, 462-2640; Joe and Don Gaynor, contemporary and oldies rock and "Elvis," Wednesday and Thursday.

Lorenzo's, 596 Broadway, El Cajon. 442-9696; Samurai, contemporary dance music, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland jazz. Sunday and Monday.

Magnolia Avenue, Sartee 448-8550: Stampede, country, Wednesday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Jimmy Nixon and Downhome, country rock, Tuesday through Saturday.

Mickey D's, 9563 Mission Gorge Road, Santee, 448-9934; White Dwarf, rock and roll, Thursday through Saturday.

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

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

Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240: 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 Parloway, El Cajon, 448-4111: Quest (formerly Stallion/Emergency Exit), 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 McColl and Karen McDermott, contemporary, early evening Monday.

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3464; Doug Hewitt, contemporary. Riesday and Wednesday.

Sexton's, 7353 El Cajon Boulevard Secton's, 7333 El Cajon Boulevard La Mesa, 460-1500; Kellen Winslow and Linden King and the MVPs, contemporary, Monday, Steve Mouzas and Finest Action, oldies, contemporary, country, Tuesday through Saturday.

The Turquoise Lounge, 3975 Severin Drive. La Mesa, 465-1525 Status, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Corn Road, Santee, 449-0060; Farley and the Brand X Band, country, Thursday through Saturday.

South Bay

Black Angus, 707 f. Street, Chuia Vista, 426-9200: Forward Motion, top 40. Thesday through Sunday



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Jory's, 415 Broadway, Chula Vista. 420-4828: Nick Montana, country, Latin, standards, and top 40, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Fonda Turner and the Silver Spurs, country, Friday and

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Running Wild, rock and roll, Wednesday through Saturday.

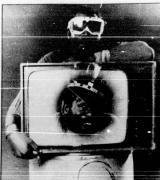
Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire, contemporary, Thursday through Saturday.

Palomino Star, 3008 Main Street, Chula Vista. 427-5889: Branded. country, Friday and Saturday

Royal Vista Inn, 632 E Street. Chula Vista. 426-2500: Mike Sanders, contemporary. Tuesday through Saturday: Gary Lehman, contemporary, Sunday and Monday.

Wild Turkey, 5000 Bonita Road, Bonita, 267-2550; Prophet, rock and roll, Thursday through Saturday, Witchell Cornish and the Hellhounds, rock and roll, Sunday; the Press, rock and roll, Monday through Wednesday.

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



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Johnny Almond Rhythm Revue: Eobly G's Amazon: Heodquarters Nightclub Automatics: Whiskey Flats Average Citizen: Spirit The Babil Bandi: Reuss Teubouse Bandii: Whiskey Flats Ball: Bandii Sensi Feebouse Bandii: Whiskey Flats BBC: Hill House John House The Bills Bardhers: Tojan Horse The Bills Bardhers: Tojan Horse The Ros Bolton Band: Rodeo, Lahr's Growthouse

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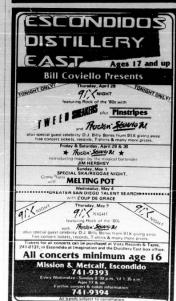
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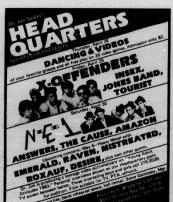
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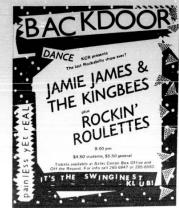
Now accepting deposits for: Springsteen, Air Supply May 13, Buffett June 14 & 15, Joni Mitchell June 9, Motels July 6, Iron Maiden, Tom Jones, July 2, Men at Work, Sept., Elvis Costello, Sept., Journey July 24, Johnny Cash July 8, Chuck Mangione July 14, Donna Summer July 22, Hist Springfield Sept., Zorba 6 Barsum at the Fox. 8650 Miramar Rd., S.J. 92126 578-SNOW (7669) (Open Saturday) 331 W. Broadway, S.D. 92101 232-4166 (Also a 24-hour concert line)

POSTER BLOW-UP









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Teahouse
The Five Careless Lovers: Pancho's
The James Harman Band: Bellu Un

The James Harman Band: Belly U. Rovers
Flowers
Harmonics John and Cruise
Control: Frommen's Place
The Headhunters: Belly U. Flowers
The Headhunters: Belly U. Flowers
The Horde Brothers Band: Belly
U. Flowers
The Hurricaness: Poway Mine Co.,
My Bitch Unick: S. Le Chaiet
International Regione All-Stars:
Belly Up Taxers

The Nomads: Jose Murphy's Ella Ruth Piggee: Crossroads,

Tawen
The Rhythm Kings: Gizmo's
Starfire: Mandolin Wind
Stone's Throve: Belly Up Tavern
War Berchand

Folk/Ethnic

Laurie Brown and Rob McIntosh: Grass Roots Cultural Center Brian Connelly: Blarney Stone Pul Jack Costano Quintet: Poncho's Bob Dickson: Old Time Cafe Dolts: Old Time Cafe Peter Feldman and Tom McCreesh: Old Time Cafe

Old Time Cafe
Richard Presentate Drossuy
Mangire
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Dave and Becky Robinson: Drow Maggie's Terry Short and Tod Connor: Drowsy Maggie's Slamas Gael Celli Band: Drowsy Maggie's The Unstrung Heroes: Old Time Cafe

Everything Else

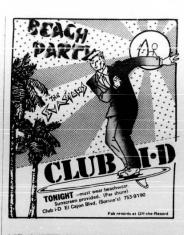
Julio Aguirre: classical guitar,
Many Food
Bobby Batson: piano variety, Cale
del Rey Moro
Phil Beeber: guitar variety, Casina
Valadier
Paul Cregg: piano bar. Lookie's
Joseph Hoey: classical guitar,
Tagaogo
Steve Hudson: cornedy and music,

Bost House
Just Practicing: comedy and music, La Pizza House
John Kormanik: piano variety,
Gold Coast Lourge
Llama: classical guitar, Kung Food Bob MacLeod: piano bar, Bahi

Hotel
John Mallon and Us: Las Vegas-style musical variety, Islands Lounge Jerry Melnick: piamo variety. Gold Coast Lounge
Dave Merchant: comedy and

Dave Merchant: comedy and music, Boat House Mardi Milligan: gultar variety, Raphael's Oh: Ridge: comedy and music, Doc Masters Orion Duo: classical guitar, Rancho Bernardo Irm Buddy Reed: piamo bar, Bahia

Tommy Stark: family





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CURRENT MOVIES

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

Alice's Restaurant — Like the other big youth movies, so-called, of 1969 (EASY RIDER, LAST SUMMER), Ar-(EÁSY RIDER, LAST SUMMER). An index provided in the section with the section will all the section with the section with the section will all the section will be section with the section will be

quite affecting, while the obligatory anti-Establishment spoofery comes close to Mad Magazine crudeness, crummines. The caricaturing of Authority lacks even Mad's impartiality. thority lacks even Mad's impartiality, though, as Arlo, in his first movie, rises above all the hassles with the serenity of a flenaissance Madonna, which he facially resembles. With Pat Quinn and James Broderick.



Sourcy naised in an itolation tent. That's just for starters it's quite from the way the metaphysical odysety of his so-called Faust feat's reepe-served to be considered. The control of the control of

Baby, It's You — High-school ro-mance in the mid-Sixties, starring Ro-sanna Arquette and Vincent Spano, written and directed by John Sayles. (Valley Circle, from 4/29)

Bad Boys — There is no icony in the title. The principal characters, an insh-American ick and his sworn Hispanic enemy, are established very last as very had, and are son enough content prices of the content of the c

that, who made HALCOWEEN II and reminds us of the fact by advertising and tille on a Chicago heater manquee, obsert struggie against clicht, and tille on a Chicago heater manquee, obsert struggie against clicht, and the special sold of the struggie against clicht, and the special sold of the struggie against clicht, and the special sold of the struggies and the achieves, adherence to convention, it is completely enclosed, consistent, predictionable universe in which every horntole universe of the special sold of the spec

Banansa - Woody Allen's movie humor tends to be not very visual, nor control tends to be not very visual nor control tends to be not very visual nor control tends to be not very visual nor control tends of the nor control

Best Friends — Barry Levinson and Valerie Curlin, scriptwriting partners who are also husband and wile, have written a semi-private joke about scriptwriting partners who become husband and wile, and about what heppere next. The valeries lopec that are the production of the private. Hollywood producers.

health-lood rentaurants, wedding chapels, trans, weather, and — what coccupies most of the move — waits with the in-laws (both sets). Levinson-and-Currin's California chapels of the control of the move — waits with the in-laws (both sets). Levinson-and-Currin's California chapels of the control of the con Betrayal — Reviewed this issue. With Jeremy Irons, Ben Kingsley, and Pa-tricia Hodge; written by Harold Pinter; directed by David Jones. "" (Guild)

The Black Statilion Returns — To his old Arabian home, that is, in a jery-buil plot wherein he is horsenapped by the straight of the state of the straight of the state of the United States of the Un

Des Boot - A World War II submarine

CURRENT MOVIES

wind machines and wave machines in front of some rather obvious rear-screen projection. And there is some good miniature work of the toy-boat-in-a-balifub type, with many marvel-ous surfacings and submergings. surfacings and submergings. by Wolfgang Petersen. 1981.

by Wolfgang Petersen. 1981.

"(Cove)

Call People — The differences between the Paul Schradder remake and the Paul Schradder remake as the exit a find extraneous forty-live minurusin such quantitative terms as the exit of an extraneous forty-live mintered to the paul Schradder of the paul Schradder of the paul Schradder of the Paul Schradder is the authority of the Paul Schradder is the authority and the Paul Schradder is the authority and the paul Schradder is the authority and paul Schradder is the authority and the profession of the Schradder version, pale altory and a tray rate the evidence of the paul Schradder is the authority of a supplict you remake. The best evidence of that paul Schradder is the authority of the profession of the Schradder is the authority of the paul Schradder i

Auture (the novelest's impussic eventions are carefully preserved and provide the move with as strongest propil becomes, in film form, wholy a parabet of the typoth market. Starley key thoreographed snow-white insame system, the mountains of wainute and to the typoth market. Starley key thoreographed snow-white insame system, the mountains of wainute pleading and some starley and the starley will be a strength willing to it accordance, just solong as it is levering or lasovious and so long as it is certain not to go over anytody's head. With Malcolm "(UCSD, USB 2722, 53, 8 p.m.)

Dearn of the Dead — George A. Riomero's companion place to his MOGHT OF The LINING DEAD, set

Close Securities of the Third Kind — Sieven Spielberg surpasses at of his sol-filterunners in the only well has sol-filterunners in the only when the two how — in material trings. He knows how — in material trings. He effects, including some really wonderful rightime sikes, he has biger effects, including some really wonderful rightime sikes, he has being the sold of the sold

ing above statutes, etc., would clearly be more statuted to a mode entitled BIND PEOPLE. Nestassis Kniss, MatOffice 1892.

• New Wiley Drive In, from 429)

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• New Wiley Drive In tom 429)

• Cleckwork Orange — Anthony
Depress vision of the ultra-vicient.

• New Wiley Drive In tom 429)

• New Wiley Drive

CLOSD USB 2722. 93. 8 pm.)

Deem of the Dead — George A. Romero's companion piece to his NIGHT OF THE LUNNO DEAD, set largely (and inspirationally) in a sub-rise of the Lunno Dead. 9 pm. 1 pm.

The Entertainer — Sir Laurence Olivier as the seedy lecherous, leath-some, pathetic, and touching musichalt emcee. Archie Rice, from the John Osborne play — his tordehip's best showing on film. With Joan Powright. Alan Bates, Albert Finney, Brend a De Bance, and Shriepy Arne 1900.

(Ken. 4/28)

E.T., the Extra-Terrestrial — Nothing more ought to be required to dismiss Steven Spielberg's pretense of Steven Spitcherg's preferes of the temps of uneth critical stevens and monetone or to dismiss the move into form respectful consideration, than a glance at the death-core of the monogramistic stem house of the monogramistic test in the core of the monogramistic test in the core of the monogramistic test in the core of th

moon eyes narrowing to mere cres-cents, and the ten-year-old boy who



MOVIE DIRECTORY

Mire Mose Cinemes, \$110 Mire Mess Blvd. (556-1912) Theater 1-7he Black Station Returns and Sevenneh Smiles Theater 2-109 Stocks and Screwballs, from 4/29 Theater 3-Lone Worl McCoude and Good Guys Weer Stock, from 4/29 The Artec, 665 Stn (239-9239)
Mausoleum, Getes of Helt, and My lutor, from

Treater 4: Papers movies
University Tearns Center 4, 4555 La Jolla Village
Dr. (455-776)
Dr. (455-776)
Theater 2: Prachitaine
Theater 2: Prachitaine
Theater 3: My Tolor and The Outsiders
Theater 4: Signifies of Choice
Theater 5: Maccolleur and The Rhead Herrior,
You Act 25
Theater 5: Maccolleur and The Rhead Herrior,
You Act 25 Nijou, 5th and G (235-6084)

An Officer and a Gentlemen, The Lords of Discipline, and Tags, from 4/29 Casino, 643 5th (232-8678) Cast theater for program information Guild, 3827 5th, Hilkrest (295-2000) Berayar

MISSION VALLEY Center 3 Cinemas, 2120 Cerrino del Río North (297-1888) Theater 1: The Hunger, Irom 4/29 Theater 2: Max Dugan Returns Theater 3: Flashclunce Fine Arts, 1818 Garnet, Pacific Beach (274-4000) The Gift, from 4/29

ema, 3150 Rosecrans (224-3344) E.T., the Extra-Terrostrial

6.T., the Extra-Ferreanal Boorts Arena Bisples, 3350 Sports Arena Bird. (225-5333) Theater 1: My Tutor and The Outsiders Theater 2: Massolisum, your 429 Theater 3: Flashdance Theater 4: Flashdance Theater 5: Month Python's The Meaning of Life Theater 5: The Road Marrier Strand, 4950 Newport. Ocean Beach (223-3141) Losin it and Screwballs, from 4/29

CLAIREMONT-KEARNY MESA-UNIVERSITY CITY

La Jolla Village Theaters, 8879 Villa La Jolla Driv

153-7831)
Theater 1. High Road to China
Theater 2. Monty Pythor's The Meaning of Life
Theater 3. Something Wicked This Way Comes,
from 429
Theater 4. Valley Girls, from 4.29

Liver if and Girnescale. Sen A-27

M. Glessebouse. S. 155 Sports Avera Brot.
GZP-3-5881

A. Officer and a Girmsters and
Sports Check Sen A-17

Therein? A. Golden and a Girmsters and
Sports Check Sen A-17

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Therein S. Therein M. College

A Mac A College Return of Sen Arg.

A College Return of Sen A STATE UNIVERSITY Century Twin, 54th and El Cajon Blvd. (562-7690) Theater 1: The Black Station Returns and Severant Smiles Treater 2: The Lords of Discipline and An Officer and a Genoman, from 4/29 Climerans, 5669 University Ave. (563-6201) Local Ples.

Jona Pero Simpe, shoe El Lapon Bivo: (286-1405) Theater 1: Valley Ger, from 4:29 Theater 2: My floor and Lovestick, from 4:29 Theater 3: The Outsiders and Lone Wolf Art Quage Theater 4: Monty Python s Tre Meaning of Life

Ken. 406: Adams Ave. (283-508), 4/28
The Ensistance and Richard III, 4/20
The Ensistance and Richard III, 4/20, 4/20
200: A Space Obyssey and Objet Exocurries of the Third Kind. 5/1
Wash Line a limit and Ance a Hessaurani, 5/2
Through III.

State, 4712 El Cajon Boulevard (503-8050)

EL CAJON-LA MESA

Ace Drive In. 8000 Broadway, Lemon Grove (469-5328) Bed Boys and Spring Broak, from 4/29 Aero Drive In, 3rd and Broadway El Gegon (444-8800) My Stor and 7he Beach Gets, from 4:29 Grossmont, 5500 Grossmont Center Dr., La Mesa (465-7100) Gandhi

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(1489 Total)

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Spring Valley, 1057 Elketon Blvd., Spring Valley (465-5633) Max Du Jan Returns and a second feature, from

UA Cinemes, Intereste 8 at Magnolia, El Cajon (440-0308) Theater 1: Max Dugán Returns Theater 2: The Hunger, from 4/29 Theater 3: High Road to China, from 4/29

SOUTH BAY Floots Teles, 475 Sth. Chute Visits (422-5287)
Theater 1: Visitey Carl and a second leature, from 429
Theater 2: The Hunger and a second leature, from 429

hom 4/29 bring in a second feature. Herbor Drive In. 32nd and D. National City (477-1982) Willey Get and Pickup Summer, from 4/29 Palms Theater, 627 Palm Avenue, Imperial Beach (4/2)-1982. The Chairders and a second

the Chalcelors and a second feature, from 6.79
Peace Stocks, ECV of the South Eay
Freeway (179-606)
Theater 1-19, Front McCheed and The
Theater 2-1, front McCheed and The
Theater 3-1, Manual Chalcelors and The
Theater 3-

Section 1970 Conductor Implication Conference on the Conference on

Village, 820 Orange Ave., Coronaco (435-6161) The Outsiders and a second feature, from 4/29 Vogue, 225 3rd. Chule Vista (425-1436) Mah Road to Chine and Best Friends, from 4-29

Bijou, 509 East Grand Ave. Escondido (743-9082) Spanish movies Spanish moves:
Camino Chema 4, 2553 El Camino Real,
Condrolon (433-9444)
Thister 1. The Hunger, from 4:29
Theater 2: Mauschlum, from 4:29
Theater 3: The Lord of Discipline and An
Officer and a Gentheman, from 4:29
Thoater 4, Lone Worl McQuade

Greene Please Theory 6, 2965 El Carrion Real, Community The Design Theory 2 E. 7, the Earn-Brevaster and The Theory 2 E. 7, the Earn-Brevaster and The Theory 2 E. 7 the Earn-Brevaster and Mar-Theory 2 Earn-Brevaster Brevaster Theory 2 Earn-Brevaster Brevaster The Section Section Please and The Section Section Section Please The Section Section Section Section The Section Section Section Section The Section (1982-201) and California Section (1982-20

Tower HIII Cinemas, 2630 Via de la Vate, Del Mar (755-5511) Thaster 1: The King of Comedy, from 4/29 Theater 2: Monty Python's The Meaning of Life Treater 3: Sophie's Choice

These 9: Sophis's Chinical Section (I American Section 1) and the Palment, 177 Fig. Emoritage (Ideo 7-40) Florida and Mascale and Ring of Reseat, Brough Florida and Mascale and Ring of Reseat, Brough (ITS-550) Florida and Reseated (ITS-550) Florida and Reseated (ITS-550) Florida and Reseated (ITS-550) Florida and Reseated (ITS-550) Florida (ITS-550) Fl

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The Blass Brothers — Dan Aykroyd and John Belashi, as a couple of Chiand John Belashi, as a couple of Chiand Chuse wavelength, expand the musical act her year of the control o

The series of th

PARAMENT PUTINGS PREMISS A VERSIAN FORES PROGRES AN ARM THE RAY - REPORTS - SHAFE RAYS MARK HAS BEDDIES MODICE—THE BETWEEN AR THE SCHEME AS THE MELT AND A CONTRACT OF THE MELT AND A CONTRACT OF THE MELT AND A CONTRACT OF THE MELTING AND A CONTRACT OF THE MENT AND A CONTRACT

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CURRENT MOVIES

son, and, in any event the reversion of the companion is very soon soon, and, in any event the reversion of the companion is very soon soon of the companion of

The Exorcist — Just because the faintnakers do not trouble to work out one interesting development of character, situation, or metaphysics is no excuse for the viewer to stiblack, dolf. And it is to the tilm's credit that there are a many feating noeshibition.

the start file flower markets as any process, everywhere menuscus, unidenified characters and fragments of brand hashings. But once the demonmarkets are the start of the start of and the special effects take charge of the move, the action becomes as any start of the start of any start of the start of American Vending Corp Every time somore netwess tille Regars door, if a live a corn going who the stot, and a cyclore of 45 gms, a shower of guidarnole vorat, masturbation with a cyclore of 45 gms, a shower of guidarnole vorat, masturbation with a cyclore of 45 gms, a shower of guidarnole vorat, masturbation with a cyclore of 45 gms, a shower of guidarnole vorat, masturbation with a cyclore of 45 gms, a shower of guidarnole vorat, masturbation with a cyclore of 45 gms, a shower of guidarnole vorations. The pro-riect of the start of the start of start of the start of dance, but she can pass can puke can evitate. Based on William Petey Bladders a rovet directed by William "(fastino valley, 4.29 and 30 midnight.)

Fast Times at Ridoenout tich.

there are somany teal-ingroposibilities to brustee priviley in the horize early to be trained at Times at Ridgement High times an agnossic, affecting presting the proposition of the pr





ten his own character out of the screenpily, and there is nothing else to under the remaining dramatis per so that the remaining dramatis per some control of the screenpile of the screen from the screen fro

49 Hrs. — After the pastoral interfudes of Thie LONG RIDERS and SOUTH-ERN COMPORT. Water His returns to the urban miles of The DRIVER and the urban miles of The DRIVER and the latter pair continues nonetheless. One of the more obvious differences between them and the present work is the abandonment of an imaginary and imaginative urban world in preference

ine that it took twenty years to make this move. If only just to sign up the million or so cast members, I he slow misk through this years of the Mahatispeeches and words of wisdom retarded between chubbings and massacres and riots, shows a severe shortage of narrative savey. But Ben Kingsley, through the washadram With Martin Sheen, Candice Bergen, Ian Charleson, John Mills, and John Gleid, John Brilley, 1982.

**Cicliman Paza 5, Grossmont, Flaza Yeen 1, 1982.

The Gift — French sex comedy with Pierre Mondy, Claudia Cardinale, and Clio Goldsmith, directed by Michel Lang. (Fine Arts, from 4/29)

(Pille Am., som avez)

Good Guys Wear Black — His screen presence is pretity pury, his socies is unclushed; and yet Chuck wide as unclushed; and yet Chuck an authentic machismo that could po good use in a move less slapdash and short on action than this one. A when murder and parancia have fisen to the partic point, Norris grils Annes to the partic point, Norris grils Annes to the partic point, Norris grils Annes than the partic point, Norris grils Annes than the participation. With Lloyd Haynes, James Franciscus, and Dana Antenes F

Candill — The project that Richard Alterhorough fried to bring to fruition for twenty years turns out to have got-ten done in the style of twenty years artifer, the style of a David Lean road-show there are no reserved seats, ac-tually, and no musical overture or souvering program, but there's an outration, and a sufficiently number of crowd scenes. (One could well imag-Harold and Maude — The fake-suicide poles are predictable and the support of the property of the property of the unimagnatible romance between the unimagnatible romance between the property of the property of the genaries. Rath Gordon has a sick-sweet tolerance for private perversity hat is quite beguing. And the many Cat Stevens songs at intervals give througs all the Directed by Hal Anthy. "(La Paloma, through 5/3)

"(La Paloma, through 5:3)

"High Road to Chine — By vely of furthey Afghanistan India and Nepail. The hope agreementy, is that a genericus amount of begorganerily, is that a genericus amount of pergraphy, continues, and the control and procession of a second-class of the control and precision of a second-class of the control and precision of a second-class of the control and precision of a second-class of falless senior octions. It patients did not senior octions in patients useful after 1905e-model adventure movies, even down to the militaries of falless senior octions. It patients did not senior of falless senior colors in a senior oction in the militaries of falless senior octions. It patients useful after 1905e-model adventure stepic without real low of forms are specifically and for it. But if so not much of senior octions of the senior oction of the senior oction. The senior oction of the senior oction of the senior oction of the senior oction. The senior oction of the senior oction oction oction oction oction. The senior oction oction oction oction oction oction oction oction. The senior oction oction oction oction oction oction oction oction. The senior oction oction oction oction oction oction oction oction oction. The senior oction oction oction oction oction oction oction oction oction. The senior oction oction. The senior oction octi

The Hunger — A tale of vampinsm, with Catherine Deneuve, David Bowie, and Susan Sarandon, directed by Tony Scott. by lony Scott. (Carrisis Joinema 4: Center 3 Cinema 1. Fiesta Iwin, New Valley Drive In, UA Cinema 2: UA Glasshouse 6: Uni-versity Towne Centre, Weigand Piaza 6: from 429)

CURRENT MOVIES

two-brids, when Puphin is attempting to the order of the property of the order of t

King of Hearta — One of Philippe De Broca's sticky confections. Music box melodides. Ially-tale costumes, and prance-y performances are enisted to demonstrate that war is no nice and that the immates of a furny farm are saner than the people wheeling and dealing in the real world. With Alan Bates. 1996.

*(La Paloma, through 5/3)

Little Darfings — Two teenage girls from opposite sides of the track-enter a viginity-locing contest a summer as wightly-locing contest a summer as addening and soling. But Kristy McNicolo, merely matching Tiesty McNicolo, merely matching through the Durist in the sitch and runs invay with the movie, and very likely the viewors have as well before the formed F. Maxwell 1980. (Fronter Driver In, from 429) Twin 2: Clairemont: Plaza Bonila; Wegan Plaza 6, from 429 Levestet — Tepic trements cornedy, in the New York style. R warst to take up residence in a certain situation, but observed with the control of the control of

Maxwell 1980.

'(Fronter Drive In, from 4/29)

Local New — The picinic concerns the efforts of a loxas of lycono to purchase a Scotish Rinning Wilage, lock, the efforts of a loxas of lycono to purchase a Scotish Rinning Wilage, lock, and the efforts of the state of suit. The Town, in the later stages, moves granular toward publi-vers and beard shubble. His British south of the stage of

Lone Wolf McQuade — His Texas Ranger commanding officer ad-monshes Chuck Norris for not having enough style an accurate as sessment, if not exactly at the way in-tended, of the shortcomings of Nor-ths impress consure Norre horbast

being selincal layers, or previous, and some (actually only one of these, and some (actually only one of these, and sou know who) are furniy in that they are in monopolistic command of the one-liners, the withy reparter. He epigrams, the born mots. With Diane Keaton, Manel Herningway, Michael Murphy, Anne Byrne, and Meryi Sirepp. 1979.

"(Ken. 4/29) Max Dugan Returns — Jason Robards, Marsha Maron, and Donald Sutherland star in an original screen-play by Neil Simon, directed by Herbert Ross (Center 3 Cinema 2: Cinema Plaza 5: Rancho Bernardo 6: Spring Valley, from 422, UK Choma 1, UK Glass-house 6; Wegand Plaza 6)

paid clean to late. Lines a fore-pages from the Cinft Eastwood style-pools training with the Italianate mu-ticipate to the Committee of the Committee of the conflicting a solo exister beet is not so on), as well as a few from James Bond The results are fractionally ever, the body-court exceeds your expert and the committee of the court of regions and the committee of the court of pages and thurst in the court of the pages and purely the court of the down against the former All-carradine, Roter Beltran, Barbara Carradine, Barbara Carradine, Barbara Carradine, Barbara Carradi

Manhattan — Life and love among the literati in New York City, photo-graphed in sitil, lieavy, arty black-and-white by Gordon Willis, and

house 6, Wiegand Plaza 6)

Monty Pythor 7 he Meaning of Life
— The funniest "Dir Tas to do with a
restaurant that serves conversations
to its customers (fised menu with daily
specials) and a middle-aged and (to
ouspie who are talked sire for lying the
Philosophy But Geospie liest "Dir. and
despite the title. this scatterbaried
who are talked sire for lying the
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Alien look as much like lingmat Bergman as he sometimes yearns to Bits
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directed by Jones and (arimation and
directed by Jones and (arimation and
information to a sequence only). By
Company Spation Valley, Flower His
Comman 2: Lad Joseph William
(Direct and Light William). You'd Others and Continents
(A) Officer and Light Special Con The Lords of Discipline — It's been a white since the Southern military academy was taken to task (Jack Garlein's THE STRANGE ONE, 1957, tein's THE STRANCE ONE, 1957, water up to the control of the contr to pick on even before the color line was crossed. One nice bit of espin-nage strategy the passing of secret specified programs of secret specified programs. The secret specified programs of secret specified programs of secret specified programs of secret specified programs. The secret specified programs of secret specified programs of secret specified programs of secret specified programs. The secret specified programs of secret specified programs of secret specified programs. The secret specified programs of secret specified programs of secret specified programs. The secret specified programs of secret specified programs of secret specified programs. The secret specified programs of secret specified programs of secret specified programs of secret specified programs. The secret specified programs of secret specified programs of secret specified programs of secret specified programs.

had rowed, decided of sergent (played with pub ty Lou Gossito buildinging would be Navial awators. Candidate School its something of a puzzle why a movie in this day and of the something of the something of the something of the something of the three fundamentals. but then it seems unquely able to take a long time over any time hard seem of a model-room succided. The best quest as to what the movements on the puszle and the movements on the husband-humen of Pigues Sound who prey upon men in uniform, hough if ins is a new powerful ways it is inoned out certainly seem old: much older, even, than Richard Gere's acting style, which is early John Cassavetes. With Debra Winger and David Keith;

directed by Taylor Fackford. 1902.
* (Bijou, from 4/29. Camino Cinema 4, from 4/29. Camino Cinema 4. From 4/29. Pancho Bernardo 6, UA Glasshouse 6. Wiegand Plaza 6, from 4/29.

The Outsides—It does not go against all togs, at least not against who have been all togs and the second against all togs, at least not against who has prevoully pitched limited against capitalists, militariats romanicusts, and other Links begins into arti-Esabaisment heroes. This attempt might be viewed with 15% of the second togs and the second togs and the second second togs at the time product of the second togs and the second togs and the second country of the second togs and the second togs and



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CURRENT MOVIES

tribute, nowever, is so weighed down with stylistic goor, a la the Hollywood Expressionism of the Forties Expressions of the Forties Expressions of the Forties barrans only the most self-melodramatrizing of teens. With Matt Dilton, Reigh Macchio, C. Thomas Howell, and Dane Lurre. adopted Howell, and Dane Lurre. adopted Chorels, and Dane Lurre. adopted to the Committee of the Co

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augniter fore missionary-position see, body misseque, long-range arrows, herbal medicine, do-lyourself brome-building, and fine air. The adju-mon-building, and fine air. The adju-monther very well, nor do the adjacent propriation of the adjacent prographies (Camada, Scotland, and Kenya, in actually), For all that, the time of the adjacent propriation of the adjace

of the bond between the central tro-bingo, the aspring young sournern novelest (and narrator of the table). The concentration of the table of table

Tender Mercics — Robert Duvall stars as a burni-out country-western singer, screenplay by Horton Foote; directed by Bruce Beresford. (Fashion Valley: University Towne Centre, from 4/29)

of the bond between the central trio -

Raiders of the Lost Ark — Director Steven Spielberg and executive producer/co-writer George Lucas pay homage to the cliffhanger serials of the Thirties and Forties — and they provide the property in the project of the project homage to the cilffhariger sensits of the bowledge of the cilfhariger sensits of the bowledge of the cilfhariger of the cilfhar

Richard III — Olivier plays the cruel and deformed monarch of Shake-speare's imagnition (the has a hide-ous pointed note and a hampback but he also has a flistatious, madeal but he also have a flistation of the high recommendation of the high recommendation

(Ken, 428)

The Raad Werrior Self-concolosiones must surely be the legislation of the service of

Centrier, from 4/29)

The Thinge — Who on earth (or off it) could have felt the necessity or end on the country of the country

Sophie's Choice — A boil-down of a large William Styron novel, and an in-

STOP SMOKING in 22 minutes As seen on channels 10 & 81

Towne Centre)

State of Siege — One of CostaCarvas transformations of recent hecomposition of the composition of automobiles, and the composition of automobiles and the composition of the cubicity of automobiles are the composition of the couplet matter in one area, at least, a certain clouded complexity is achieved by casting Vers Montand's achieved by casting Vers Montand's color of vitalinivictim. Written by FrancoSolvinas (ARTLE OF ALGIERS), 1972.

"(La Jolia Museum, 54, 7.30 pm.)

Tables — Early on, there are enough Soinas (BATILE OFALGIERS) 1972.

"(La Jolla Mesum, 54. 7.30 p.m.)

Tapa — Early on, there are enough eulopietic peoches, military formations, and regimented, geometrized composition by produce goods less from the produce goods less from the produce goods less from the ford, and to produce hives on anyone who dosent. Outle soon, the arrows and the produce hive on anyone who dosent. Outle soon, the arrows and the product of the product of

CURRENT MOVIES

hy crackly, gurgly, slurpy sounds plus plenty of flares, fires, and explo-sions. With Kurt Russell, Richard Dysart, A. Wilford Brimley, 1982. * (UA Glasshouse 6, 4/29 and 30 mid-

Toetstie — Rather more fun than Innty Unemployed New York active Michael Cheing, colled up as Suth-ern belle Dorothy Michaels, tries out or and gets a female role on a TV state in the properties of the state to and gets a female role on a TV state in trying to books and identify busin Hoffman amosts the feminine carnodiage of his Dorothy Michaels conventional and predictable; but whall hurst them, in addition, are the rord funny person on rather, since that description covers too much ter-prants: the periodic desplays of pro-parts: the periodic desplays of pro-lated than which nothing is more leastly to correctly in matters of ex-deady to correctly in matters of ex-tensive the correctly of the service of the correctly of the correc

Tough Enough — Peasant enough, but a rather politic appeal to both the country-western lan and the boning fair. The measant enough fair the measant enough fair the measant enough fair the measant enough eno



The Verdet:— The focus of this David-vs-Goliath courtroom drama is on the plasmidit altorney the David on the plasmidit altorney the David medical malipractice suit. What we have here in no extraordinary lawyer in the Perry Mason mode, nor even an awainty-altismy weret. The setting-up of his disreputable personalist, serves, firstly, to delay the emission when the contract case, which becomes for the central case, which becomes for the here a last chance at self-

All these symptoms of a man out n't his depth are well observed and actied But they, along with additional wis doms and cynticisms about the legal profession, are really nothing more than banalities. Their sense of fresh-ness depends prinarily on the unness depends primarily on the un-wavering audience reverence for "re-aity." With Paul Newman, Charlotte Rampling, James Mason, and Jack Warden; written by David Mamet, di-rected by Sidney Lurnes. 1982. "(Clairemont, from 4/29; Oceanside

wan't That a Tireel — Documentary by Jim Brown on the muscal rise, political fast, and Carnage Hall reursion of the McCarthy-ers aringing poince fine fall boson of the Stories it is hardly mote than a home movie, really give it is hardly mote than a home movie, really that it is humorus, engaging, and really that it is humorus, engaging, and property of the control of the control of the political than the control of the control of the political than the control of the control of the political than the control of the first control of the control of the control of the control of the first control of the control of the control of the control of the first control of the control of the control of the control of the first control of the control of the control of the control of the first control of the control of the control of the control of the first control of the control of the control of the control of the first control of the control of the control of the control of the first control of the control of the control of the control of the first control of the control of the control of the control of the first control of the control of the control of the control of the first control of the control of the control of the control of the first control of the control of the control of the control of the first control of the contro

** (Ken. 52 through 4)
The Vair of Living Danagerously—The did story of the objective reporter learning to get movide in this particular to the control of the particular to the control of the control o

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Section 3/Classifieds

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CRIB WITH MATTRESS, \$70 Like newl Brown wood with turtle on side (Critinge Grove area). Home No. 21 No.

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135. Anne. 457-3393 or 272-9615 evenings or use services of contract table. 28 round. light wood. 115. 3225 Fourth Avenue. 297-3355.

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Get your friends together and enjoy the best Carnitas in San Diego. \$11.25 for 4

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TENT TRALER, sietps 6, exist 8x10 attachase room. Needs some wax. 1400 or best ofter 278-fight. BioCocci. man's 3-speed common 185 gas beforever.

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1975 VOLVO 164E tow miles sliding survoot power steering/windows/brakes, air conditioning, bronze, escribent condition, 13300 or best, 726-3467.

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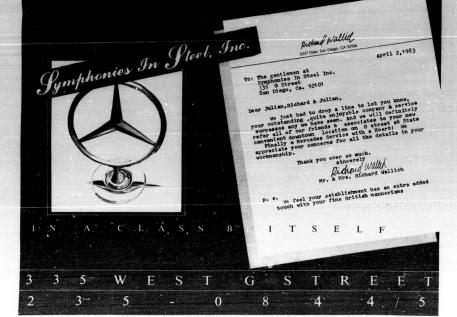
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miles very relative Down to new 8 return
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1970 KORD LTD wagon, new tiers, master cylinder, water pump, kill pump, kill brannesson, towing pack-ge, good constition, 1975. 222-312.

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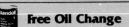
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INCARCERATED COLLEGE STUDENT. 31 years old. male, black Kenny Bonner. 165-228. P.O. Box 57. Mar-ion. Once 43302. A hunch is creatively, will answer all

RUE EYED BASS PLAYER - I like you tool thur's no pike. What d you say about mest time. If Hope that's not just a lot of like yep.

HE ROVED UP AND DOWN through natory. Spect. o with tales to tell in the darkness when the campfire's dead, to each his private hell.

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MALE 35: COMPASSIONATE AND considerate en-gineer own frome seeks serious reliaconship with a thin and artisative sidy. J.X. F.O. Box 9227. Sen Diego

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NORTH PARK, oran, responsible, nonsmoking, vegeta-rian female to sub-let large room for 2 months, possibly longer, \$200 monthly plus 1/3 utilities, \$84-4705

PROFESSIONAL, 25-35, SHARE 3 bedroom none, all amentees, excuding microwave, dishwaher, HBO, pri-vate bath, sunny noom, yard, garden, garage, 5295 plus 1/2 utstees, Ton 279-2492.

HILLCREST, MALE or female to share 2 bedroom house. Quest, clean. One cat OK. 5265 plus 1/2 utilities. Aaron 574-6819.

#EALY CUROUS Dynamin of the retrecture out seems till be indused to recover time most to recognite for common time. A CULA OCEAN VEW large's bedoom 3 biffs for pack instruction caused in recognition of the storm to proport common time. A CULA OCEAN VEW large's bedoom 3 biffs for packing the storm to for packing the HOUSE/IN CASE I ARREST AND THE FEBRUARY I SHARE I SHEWAY I SHARE I

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SCRIPS BANCH 3 bedroom triwinhouse, garage, for place, pool, etc. Norminoking housemate wanted i occupy 2 bedrooms and provide bath. Furniture we come 1290 and usities, 693-9128. FEMALE SANCKING CIK, \$300 for master bedroom with both in a hourious Solana Beach house with jacuzzi Close to brack, available immediately. 481-6351

HC. JSEMATE WANTED for large. 4 bedroom house or carryon in Mission Hills. 1235, 297-0740, keep trying

CLAREMONT/BAYPARK AREA, nonsmoking female wanted to share 4 bedroom nome. \$300 includes mai-ter bedroom. private bathroom. walk-in cluser, wather-dyer, cable. \$73-0122.

FEMALE TO SHARE La Jolla Village Park deluie condo with tennis courts, racquetball, pool, jacuzal, micro-wave oven, dishwaster, \$210 month, 450-1347 or 272-7788. NORTH PARK. Female roommate for female. Good neighborhood. Near 163 and 805. 2 bedroom, \$185 each and half utilities. Lan 270-2504, keep trying. FEMALE ROOMMATE WANTED for spacious 2 bed room apartment in Facific Beach with balcony, fireplace and view, \$225 plus half utilities, 270-3778.

ROOMMATE WANTED to share 4 bedroom house Pacific Brach, 4 blocks from beach, \$200 deposit, \$175

FEMALE ROOMMATE WANTED, nonsmooter, poor jacuzzi, laundry, near SDSU, Adobe Falls Con-2 ROOMMATES FOR BEACH HOUSE in Enciretal, rice garden, 1225 month, no pres, nonsmoker, 942-8461

TEMALE NONSMOKER Available June 1. Own room by stadium All amenities. Must like margaritis. \$100 deposit. Rest \$275-\$300 negotiable. 281-7352 ROCHMATE WANTED — Pool, Jacuzzi, back yard. Petcher Hilh area, near Grossmont College, I have a puppy. Quet. Conservative, hierody, Linda 562-8479 rymnings & weekends, 560-8191 days.

FEMALE ROCHMMATE WANTED, must be next, re-sponsible, prefrizibly 24-30. Available May 1. \$250. Please call Decour at 45-45.979 until 1 [Jun 1999]. While Teach \$200 plus utilities, deposit. No pers or the call Decours at 45-45.999 until 1 [Jun 1999].

SLEEPING ROOM with kitchen privileges, 60th and E Cajon. Deposit. Temporary or permanent. 265-0583 keep tryens.

FEMALE TO SHARE delium La Jolia Vista condo, beauti-fully furnished, all amenities, near LCSD, Scripps Hospi-Lai, Australian now \$210 / month: 452-8559 (c) 272-2788.

CONDO TO SHARE Frankon Hills (163 & Frank), naz-wew, tenne, pool, jacuzzi, washer-dryer, dishwasher, frequace and more. Must be next nonsmoker. Available 5/28, 1335 mores, sec 569-4899.

CLAREMONT AREA near Frazer Farms, share 3 Ded-room house, responsible people, \$200 month

ROOMMATE WANTED To share 4 bedroom house in Lakeside. Own bath, yard, fireplace. \$150 a month. 443-6786 eventions. ROOMMATE BY JUNE 1. Let's look together. Can al-ford \$200 maximum. I have furniture. Age 25-40. An-swering service. Rical - Jan 272-6004.

PROFESSIONAL FEMALE, 25-35, for Mission Bay townhouse, Fireplace, beamed ceiting, Desire nonsmoker, near, responsible, 5216 plus ucases, De-posit 5150, Available May 1st, 48-30477.

FEMALE. 25, seeks room in condo or townhouse. Braches, Clairemont, Mission Valley, Serra Mesa areas. 770-2798, 549-4730

PANORAMIC OCEAN VIEW large modern home, at conveniences, 20 minutes to downtown. No drugs.

WANTED STUDIO apartment or noom with private bath-entrance for quiet, responsible, nonsmoking female. Brusonable 3rdy in northwest San Dings. 450-0065. Keep trying.

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PACIFIC BEACH — roommate wanted for two bed-room apartment. \$225 plus 1/2 utilities. 273-1008. 1250 A MONTH LARGE furnished. Bay Park view nome. Walk to Bay Bedroom with private bath and HBO. Non-smokes, Deposit 275-6357. 1944 I 3 BIDROOM house in Claimmont, working implication persons. Join depin emerging, 27: 9022 (SIQL ARRA/A-MOM, Gene 1 Immer command to Joseph 2004), 2004 in more working pools public propriets and propriets

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DEL MAR. ROCHMARTE warred to share occanient house with 3 others for May only. 1280. 681-1447.

WANTED CHRISTIAN male or female to share error together array with tellowarps 1200 pair. 1/2 utilities. The content moving move to your home. 177-7468.

puss, justice, field preplaces, HBO, own room, clear, requirelike, fun-oving non-insides, 1175-281-2881. ARE YOU TRAVELLING? Represede party would like ROVESSONAL PERCON to their executive nome in Surgey Rann 1/2 regions; 591-1829.

month, 1/2 MBBHS SPRING CRETHED AND ADMINISTRATION OF THE ADMINIST

CONGENIAL NONSMOKING male housemate wanted to share 2 bedroom Normal Heights house Own ruom 1200/month plus deposit. Gordon 72-2002

FEMALE NEEDS rice mair roommate for attractive combitable Crown Point apartment Platonic. 2 ped-room. 2 bith. Available: May 1. 5100 depose. 5242.50 month. 483–3437 after Spin.

VERY LARGE NORTHEAST Mission Bay home needs another nonsmoking, attriets; female [25-40] to share two graphics in mixed insulations. \$250 paid unlikely

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SHAME CLEAN, comfortable house, North Park Large more, double-closers, flerny of parking and storage Large enclosed yard and garden Prefer female, non-smoler, 200-5908.

CARDIFF — NEED 2 non-smoking roommutes, mair or firmale, to share 4 fedinorn, 2 bath house in Cardiff 3240 & 1/3 utilities & deposit, Francis, 697-2735 NONSMORER EMPLOYED male, share 2 bedroom, 1 bath condo. Hikkest. 1225 moret. 1/2 utaturs. pilo depose. 296-9984.

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FURNISHED BEDROOM in lovely El Capor home. Fire-piace, 1/2 acre, pato, shady and nomey. \$200 month (An deposit plus 1/4 states, Peterenies, 286-0252 days, 446-0253, person).

FFMALE, TWO ROOMS available in non-two story to bedroom Southeast Chula Vista house. Own room bath, latchen and pool privileges, \$130, 420,8929. MALE, 28. CLEAN, TIDY, responsible, employers per-less rice strukeng vegetarian would like to share you couladia or Encirclas rental Howard K., 438-3622, Mon. West, Fr.

HOUSEMAIE WANTED for 2500 sq. ft. Point Limit home. 3 Dedrooms, 2 baths, 2 firepairs: 1250, first and last, 1100 deposit, 221-2024. LARGE ROOM with bath in large house. South Bay freeway at 1-805. Non-smoker, private jacuzal, micro-wave, laundry, family room, \$185, share utilities.

FEMALE ROOMMATE wanted to share 2 bedroom. I bith duplex with fenced yard in North Park. \$170 month plus 1/2 utilities. Available now. Vicki.

LAW STUDENT sens reasonable roommate, Hillicrest, near Park. Non-smoker grad student or professional woman preferred (platonic) 1225 plus 1/2 utilities. 150 deposit Louis. 296-4164 RESPONSIBLE. MATURE female roommute to share braudiu 3 bedroom. 3 bath house in Pacific Brach brighning May 1. 1245 plus utilities. 270-9657 HOUSE TO SHARIT mear College Grove 2 bedroom. Rumbhed, with your own waterbed. Jogging train rearby, No drugs or smoking. \$200, including utilities. Bit. 284-4992.

SHAME 2 BEDROOM, 2-1/2 bath condo, ocean varw. Cartshad, pool, jacuzzi, sauna, washer-dryer, Orey month of June, 1395, 1/2 usates, 436-4603, area

NONSMOKER FOR 2 bedroom apartment near Univer-sity Towne Centre Insponsible, near, 25 or over, 1250 month, Charles, 457-1795 (house), 453-2660 (secret) MASTER BEDROOM, private bath and balkones of dry garage, upgrades, very nair 1285, Responsible persons peace 549-9566.

RODMMATE TO SHARE nice 2 begroomhouse Lemon Grove area. Own room, waster/driver garage, usige yard \$200. I/Y room, waster/driver garage, usige pages 1500. I/Y room, waster/driver garage, usige pages 1500. I/Y room, waster/driver garage. Usige pages 1500. I

ROOMMATE WANTED Master bedroom in new condo near Balboa and Generale Flooi jacuzzi bundh rooms 1230, 1/2 utatres 569-5021 inner message

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tained units. Good rental and near University Avenue. Must sell Asking \$120,000. Dave 283-9575. MAMMOTH MOUNTAIN skiers. New 2 bedroom, loft, 3 bathrooms, sleeps B, all amenities. Circle spring skiing. \$70/niget; 279-1193.

PACIFIC BEACH HOUSE, 2 begroom, 1 bath, gwage, pool, 1750, 4023 Jewell Street, 273-0970.

Ernie Pook's Comeek









MAY 1. PACTIC BEACH. 3 bedroom incure with at-tached utility room and garage, no pets. \$100 wonthly.

APARTMENT FOR RENT near \$155 & E1 Cajon.
Bookward 2 Dedicions, Zbath, ar Conditioner, laundry,
\$100 etc., \$100 etc.,

infant) seeks mod-brent Will garden buths. Seeps ten comfortably. 233-5492, 748-0376

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Men's Hang Ten Swimtrunks \$6.99 Reg. \$18.00.

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PACIFIC BEACH: 15000 down payment: 2 bedroom house with single garage. Swimming pool on K-2A lot Assumable financing: \$124,000, 273-0970. ONLY 568 900 VA/FHA Spackius 2 bedroom nome Family with fireplace, tenced yard, pato with firepl garage new carpets, wood floors 327 Encintal Ave Owner, 466-9815.

ASSUMABLE 9-1/4% LOAN Family residence in University City, carryon view, hardwood floors, professional landscaping, spiritidently spirit, suiziem, suiziem,

135. Nucl-CR THIS large one bedroom condo. 5 minutes to Mission Valley, downtown or \$D\$U, low down and assume loan. Owner will carry. 264-9958

BUIS buy together duples 3 bedroom 2 buts quare feet each ode 4 years old, excellent consi-only 1110,000 near 40th & Division Agent



MESA (CONDO – 2 pedroom | buth chidren over control of the chidren over control over

BEACH MOBILE HOME Perinat. Garage, year, 2 bed-mom, low monthly 12 x 60, excellent condition 5/2/000 Bays Der Mar No. 180 KM26 Toll Boad, he Blusteo 6/1-1821.

BEACH HIDEAWA's n Mexico for sale, half interest in 2 bedison share in Stereo Bay, 70 miles south of San Quality/Bonds condo 19800 devin and you assume three 19800 or 7 ton 1980 or 1980 and 1980 or 1980 or

BY OWNER 2 bedroom, bath, deck, aluminum siding Near Park and Adams, 175,000, No agents/ 232,9398 Potential & Medianom

FOR SALE BY OWNER Almost new one bedroom condo 2783 "C" Speet Small palso, security, no down payment. Asking 142,000, 281-3135. ENCINITAS MOBILE HOME: 16 x 20° in quet reviden-tal park with pool. 5 minute walk to ocran, low space rent. \$7850, 942-5692.

CONTEMPORARY DESIGN, detailed 2-story con-dominum. Inhalte and spacinis Fireplace skylights. Two bediscoms, baths garage and yard Charming and elegant. Terrific buy: Minutes from everything 755-1809.

ATTENTION TO ALL FIRST time buyers super Mission Buy welly, one bedroom condo, jacuzat pool, sauna, all for \$69,950. Quiet unit, close to all, 459-0827. HOUSE PLUS DUPLEX, \$119,000, \$935 total rents, fruit trees and view. Assume \$56,000 FHA first in 9%. Excel-lest condition, 4151 Marine View, 263-1348. HOMESITE AT OREGON border, 2.5 acre parcei. Northern California, roads in, utilities near, 35500 small down or swap for salibuat of whiche Louise, P.O. Box 82822, San Diego 92138

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VERY CLEAN, 4 year old, 4 bedroom, 2 bath, with mountain view, 7-1/2 miles sough of SDSU 572,000 263,7535

CALIFORNIA PINES LAKE lot. 2 blocks to motor lodge funding strip, new Aturas, best hunting. Shasta view Assume 8% will carry second or trade. 425-80%.

OCEAN BEACH. Modern 2 betroom, 2 bath house, townhouse style, 2 years old. View, sundeck, big garage, near ocean and micreation. Attractive financing, \$119,900, 488-7999.

SPANISH TWO BEDROOM, one bath north of Adams in University Heights. One car garage, RHA or VA is OK. Only \$79,500, Terry, 260-1508.

\$14,000 CASH BUTS 40-acre income property free and clear, with \$200 morenly positive cash flow. Rare op-portunity. Owner 459-4710.

MiSSON VALLEY CONDO, one bedroom plus den upgraded, beauchul condoon Best location in complex Southern courtyard view. Accepting as others. Oucle late receded. Owner informating, 198-0281

VISTA CONDO: 1 bedroom, 800 sq. ft. garage, gas treplace, all built-ins, upgrades, tenns court, view of pool and jacuzzi. Assumable, 165,000, 745-4865

LINIVESTY CITY — 3 bedrooms condominum Generoe Highands carpon view, all one floor, Asiang 194,000 minimum 130,000 down. Water & dryer, plus upgarding. For Information, 1766 North 19 Drive, Phormix, AZ 85021.

EL CARIN CONDO - 2 pedroom, 1-1/2 bath, 1024 10, ft. 2-1/2 years old, 164 900, 448-1416 or 20 ACRES NEAR Flagstaff, Arizona, high desert, \$16,000 Assumable 7% loan Will carry second, 489,0432

DELUNE PACIFIC BEACH transnoute: 2 car garage: 2 bedrooms. Amenities. New beach: Assumable loan: 5% down: 1133,000: 1361: Pacific Beach: Drive: Open house May 1: 213-430-3242

MOBILE HOME — Asked Gandens Adult Bark. 20 + 56 Ramada. 2 bedrooms. 2 betrs. Congerely upgraced with the best. Value: \$43,000. Most leave: Asking \$36,500,282-1373.

1 BEDROOM BAY HO condo: view of Mission Bay soot secural saurus reserved parking, currently render for 1425 per month, 178,000 454,0493, 274,5309 CHEAP MONEY Indio, 43 spaces, mose nome para — \$160,000 at 8% 2nd at 10% \$125,000 down \$186,000 full price. Private party 726,559 1 ACRE HARBSON CANYON fine view, \$24,000 tassol down or take oil truck as down and assume 10% from at \$300 month; \$6,1,8141. POINT LOMA line begroom condominum 128 los

BAIA'S GLENTA DEL MAR ROSARII Beach, No. 104 funished 3 bersoon, 2 sats, Vacabonintoement, partiers, serial property, or Corporate hide-a-way Owner, 1000 000 (784) 812-1300 002-051 x20H Fairpt Trundbys.

THE READER PUZZLE

By Don Rubin We found these in a folder labeled "Appropriately shaped coupons." Ridiculous? We were saving them for you.

Each of the gutted coupons

at the right was clipped from me of the advertisers below See if you can match them up

Hanes Underalls

American Film magazine Lindblad Cruises History museum Financial analysis Change of address

Telephone war Travel agents Student loan Data recovery Wheaties

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader

T-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be

accompanied by your name, address, and shirt size (S, M,

4. Employees of the Reader and their immediate families

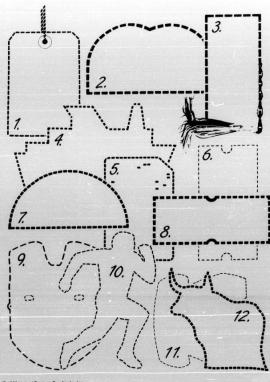
are not eligible.

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

we'll have a lottery.

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

7. One entry per person



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Winners of and Answers to Reader Puzzle #252, Story

Lines In the Story Lines puzzle. the "good" brother and his sweetheart collected the insurance money and lived happily ever after in paradise. The "bad" brother got blown

Here is the complete

Almost all of the eighty-six entrants told the same, correct

The T-shirt winners are: Cyndi Hetherington-Cone,

Encinitas 2. Brigitte McCarthy. Pacific Beach
Jim Satrom, San Diego

Russ Garrison, San

Diego 5. Lynette Milner, San Diego



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